

Ann Arbor Observer

JULY, 1984



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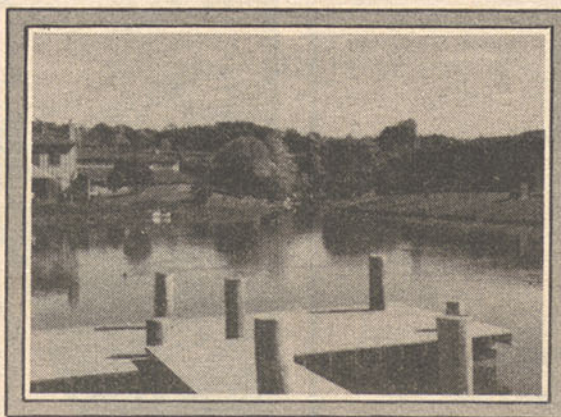
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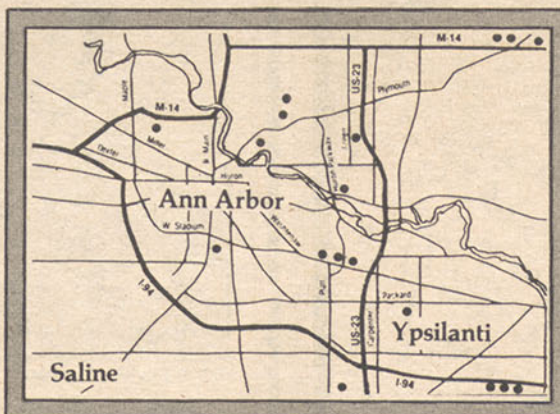
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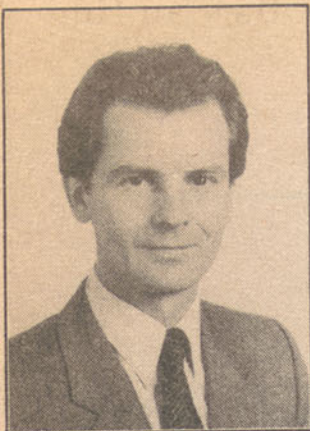


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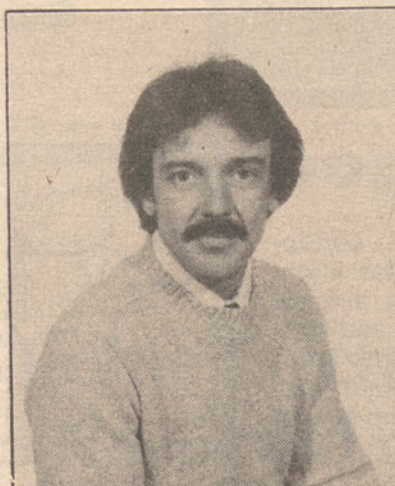


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Ann Arbor Observer

JULY, 1984

VOL. 8, NO. 11



Cover: Softball at Veterans Park. Mixed media painting by Aaron McClellan

John Hilton,
John Hinchey,
Don Hunt, Mary Hunt,
Anne Remley

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Don MacMaster



25 Jean Lindamood: Turbo-charged

Long known locally as a pizza maker and colorful cab driver, Jean Lindamood is now a popular writer for the U.S.'s number-one car magazine, Car and Driver.

John Hinchey

33 The Budget Compromise

For the first time in recent memory, Democrats and Republicans actually worked together to complete this year's city budget.

Sandra Shapiro



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A remarkable preserved grain mill reveals a lot about the area's history.

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Annette Churchill



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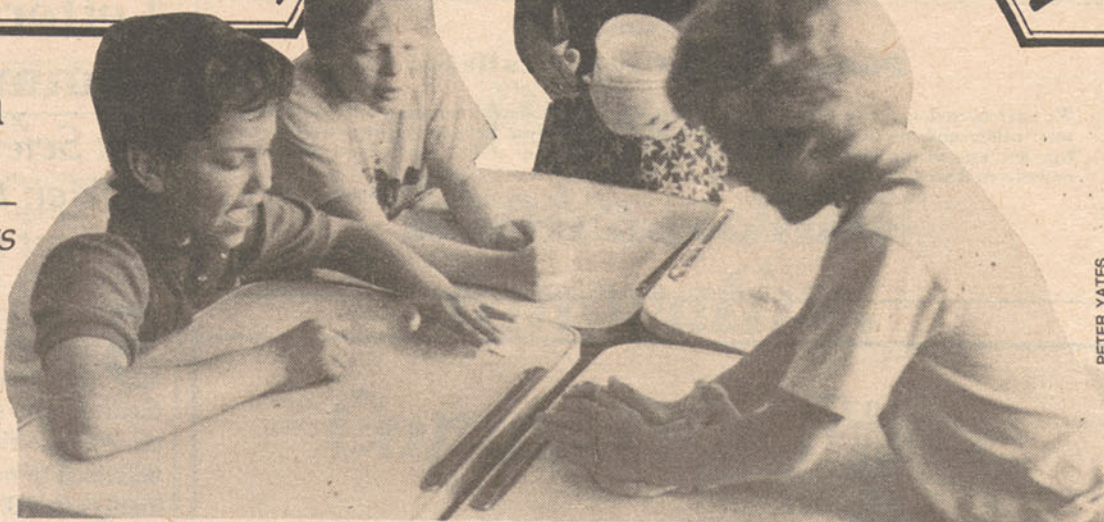


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AROUND TOWN

Rolling in Dough

Third-graders learn the Wildflour Bakery whole-wheat philosophy.



Anne Elder giving Dicken kids a desktop lesson in kneading dough.

PETER YATES

One recent Thursday, Anne Elder and Bryan Pfeiffer of Ann Arbor's Wildflour Community Bakery taught breadmaking—with a good deal of co-op philosophy thrown in—to a class of third-graders at Dicken Elementary School. "Wildflour is a very special bakery," Elder said in describing the storefront operation at 208 North Fourth Avenue. "We don't have any bosses there. We don't have any one person telling us things. We all work together with a lot of cooperation. That's why we're called a co-op." Elder is a small woman of twenty-seven who wears her long dark hair in pigtails. She is very attractive, seems replete with good health and energy, and is about as shining an example of the whole-grain movement as one could hope to meet.

Elder told the twenty children that they would be divided into groups of four, "like little bakery co-ops," and that each group would make a loaf of bread. She asked that everybody be quiet and pay attention to her and Bryan Pfeiffer whenever either of them raised their hand with a V sign.

"At the Wildflour Bakery," said Elder, "we don't use any white sugar. Can you think of a natural sweetener?" "Brown sugar," answered one boy. "No," replied Elder, "that's like white sugar." One girl then mentioned honey and another syrup, and Elder nodded her approval. Elder made it clear that to her the word syrup meant maple syrup, which, she pointed out, comes from trees.

Elder and Pfeiffer next handed out stalks of wheat to each group of kids, and Elder drew a picture of a wheat seed on the blackboard. The kids eagerly tore apart the stalks of wheat, separating the seeds. But several of them grew impatient as Elder, pointing at the large seed she had drawn on the blackboard, explained the importance of the different parts of the seed. Their attention returned as bowls with warm water in them were handed out to each group and Pfeiffer and Elder went through the room put-

ting a spoonful of yeast and a spoonful of honey in each bowl. Whole-wheat flour was stirred in and these mixtures—they were referred to as "sponges"—were left alone on the desktops for a while as the children gathered around Pfeiffer and Elder in a corner of the room.

The breadmaking lesson that Pfeiffer and Elder teach is called "Rolling in Dough." It is popular throughout Ann Arbor's elementary school system with both teachers and children. The four-year-old program has served all the local elementary schools through the sixth grade. The cost, borne by the Wildflour Bakery as part of its Community Outreach Program, has become something of a financial burden on the bakery. The Wildflour Bakery is now looking for public funding to keep the "Rolling in Dough" program going through its fifth year.

While the sponges were "resting," Elder and Pfeiffer taught the children some more about grains in general and the wheat berry in particular. A tray was passed around with piles of wheat germ, bran, and white flour on it, and their different qualities were explained. Elder explained that the bran had fiber in it, which would "scrub your insides like a little scrub brush" and thus keep them clean. Pfeiffer produced a tray with little piles of oats, millet, rice, and rye on it and, with the aid of a globe, explained where the different grains were eaten. Pfeiffer, who is a tall man with dark brown hair and beard, was on this occasion looking quite autumnal with his brown cords and a brown checkered shirt.

"How many of you have ever been real hungry?" asked Pfeiffer. All the kids raised their hands. "How many of you have gone without food for a day?" he asked. Only a few said they had gone a day without food, none for longer than that. Pfeiffer's question was the springboard for his regular discussion of places in the world where people go hungry and the reasons for it. Kids are quick to name India and Africa, mentioning deserts,

poor soil, poverty, overcrowding, and war as causes. Then Pfeiffer and Elder pointed out Michigan's natural advantages, mentioning that our state's soil is so good and water so abundant that some foods grow wild in the woods and fields.

Pfeiffer handed everybody a slice of buttered whole-wheat bread. Pfeiffer asked the kids to bring all five senses to bear on the bread, and to start off by listening to it, butter side out. "Can you hear anything?" Pfeiffer asked. They all said they could not, except for one boy who had put his slice to his ear, butter side in. "I hear butter on my ear," said the boy. Pfeiffer told the children that he could hear lots of things. He could hear the oven door closing, the cash register ringing, all the assorted sounds of the Wildflour Bakery. Having listened to the bread and heard nothing, the children then ate their slices. "One time I was so hungry I ate a piece of wheat bread," said one boy, apparently reminded of a time he had eaten a slice of whole-wheat bread. "You just ate another one," Pfeiffer told him.



Mixing whole-wheat flour, honey, and yeast "sponges": an absorbing process.

PETER YATES

The Wildflour Bakery is located on Fourth Avenue just south of Ann Street. Everything they make at the bakery, from cookies to wedding cakes, is made with whole-grain flours and unrefined sweeteners. Their baked goods tend to have a heavier, chewier consistency than is generally popular, but the bakery will not bend its rigid whole-grain philo-

sophy. As whole-grain breads have proliferated in the marketplace over the last three years, Wildflour's sales have dropped from fifteen hundred to a thousand loaves a week. As a consequence, it has a tight budget. Elder, who has been a vegetarian for ten years, feels the Wildflour Bakery is much more than a bakery. "It's an important community project," she said, explaining that it gave people an opportunity to volunteer, work cooperatively with others, and exchange ideas. "Maybe we won't make so much bread, maybe we'll make more wedding cakes, granola, and roasted nuts. But we'll keep going. What goes on there is important."

The sponges having rested, the kids returned to their desks to continue their breadmaking. Pfeiffer and Elder added salt and oil to the sponges, and each group was given a bucket of flour to stir in until the desired kneading consistency was reached. The children, who were eight and nine years old, seemed to enjoy this part of breadmaking the most. Pfeiffer and Elder went from group to group, checking the consistency of the dough and demonstrating how to knead.

When the groups had finished kneading their dough, Pfeiffer and Elder broke each piece of dough into four pieces and gave each student a pile of raisins and sunflower seeds. The children were then urged to make their loaves into any shape they wanted, although they were advised that long, skinny shapes would not rise well or bake evenly. The kids were quite inventive. One girl named Emily said that her loaf was a belly button—"an innie belly button," she explained, contrasting it with the type of belly button that protrudes. Tamica made Mickey Mouse, and Kenya made "a raisin sunflower K." Eric made a dinosaur, Arthella a China boy, and Sam made a computer. Before Elder and Pfeiffer left, they answered a few questions from the class about the Wildflour Bakery and urged the kids to visit. Elder told them, "Your doughs are very good and your shapes are beautiful." Leaving the children with one last thought, Elder told them, "You all cooperated today. When you get older, remember that if everybody cooperated, there wouldn't be wars and there wouldn't be so many hungry people."

At noon the loaves were out of the school ovens and cooling down. Most of the loaves had risen successfully and still retained their unusual shapes. Emily was very pleased with her loaf. "It looks like an innie belly button for sure," she said. The screen on Sam's whole-wheat com-



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—Michael Anderson

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puter had fallen flat, but he claimed not to be disheartened. "I'm going to bend it back," he promised. The kids wrapped their loaves in paper, and most of them headed home for lunch, cradling their whole-wheat bread.

—Peter Yates

Letters and comments

On Scientology, garden tools, and the correct use of "bug."

Several letters and comments on articles in recent issues have come our way, and we would like to pass them along to our readers. Our May article on selecting quality garden tools neglected to name two stores that carry highly rated Bluegrass tools: Washtenaw Lumber at 304 Depot Street and East Ann Arbor Hardware on 3010 Packard at Platt. Every highly rated tool from both Bluegrass and Ames is carried by East Ann Arbor Hardware, according to co-owner Daneen Mabley. That southeast side hardware store, which recently doubled in size by taking over the Convenient Market's space that was destroyed by arson, takes pride in carrying an extensive line of garden tools.

Jim Loudon, an amateur entomologist better known in his role as astronomy popularizer, wrote to complain over our use of "bug." Combining rebuke with flattery (a common approach), he wrote, "The *Observer's* standards of accuracy are so much higher than those of other media, even regarding science, that I dare hope there's some use." He goes on to explain the "fatal flaw" in a June article headlined "June's bugs." "Bug is not a synonym for 'insect' and certainly not for 'anything little with lots of legs.' Not one of the organisms you called 'bugs' are: blackflies, mosquitoes, lacewings, antlions, or even June 'bugs' (which, as you correctly pointed out but without dwelling on the significance, are beetles). Of the 40 or so Orders of the Class *Insecta*, only one, *Hemiptera*, is bugs: relatively rare ones that have *both* elytra (forewings hardened into sheaths) and a

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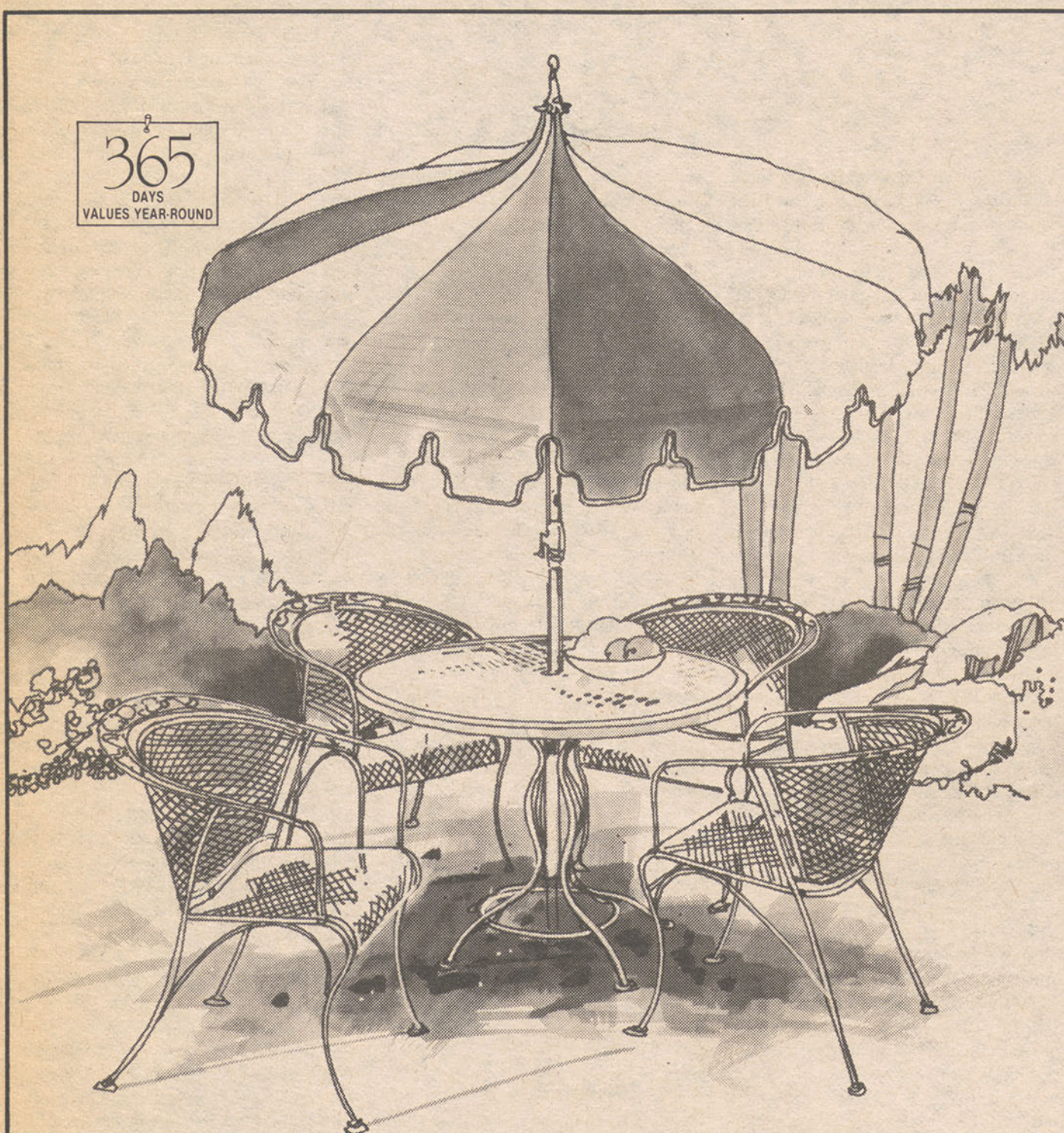
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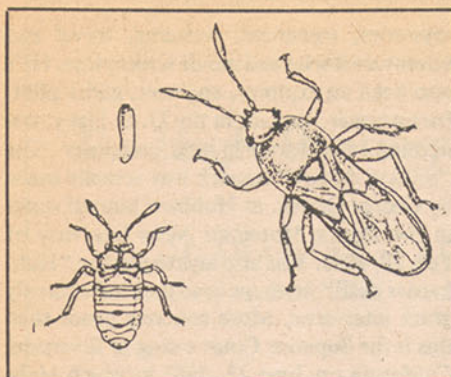


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scutellus (a shield-like protuberance between the elytra). As for spiders—they aren't even insects!"

In case you have been irredeemably programmed to apply "bug" generically to virtually any insect, *Webster's New Collegiate Dictionary* will back you up. Its first current definition of "bug" is "an insect or any creeping or crawling invertebrate," followed by "any of several insects commonly considered especially obnoxious," which includes bedbugs and lice. One familiar bug that really is a true bug is the chinch bug, a voracious pest for Midwestern crops.

Finally, the Reverend Ron Ginzler of the Church of Scientology wrote us a long letter, of which we have extracted the following segments:

I was disappointed in the shabby, one-sided treatment Don MacMaster gave Scientology in the May Observer. Until now I had respected the Observer for objectivity and careful research, but MacMaster's obvious bias and many errors of fact present a strange picture indeed of Scientology. He enrolled on the course under false pretences, giving the impression that he wanted to improve, then left in the middle, never revealing his purpose to collect data for an article. MacMaster states he does not "believe" in Scientology, but it is more accurate to say he was not willing to accept help from Scientology. Scientology does not require belief, but it does require that those who come to it do so in good faith.

I've been a staff member at the Ann Arbor Church of Scientology for nine years. I've read many articles on Scientology in many publications, some good, some bad, and it always amazes me that the same myths about Scientology are perpetuated by people who should be better informed.

Big Myth 1: L. Ron Hubbard is a science fiction writer who said the best way to make a million dollars is to start a religion and who may now be dead.

Hubbard actually wrote many types of literature in the '30's and '40's, including

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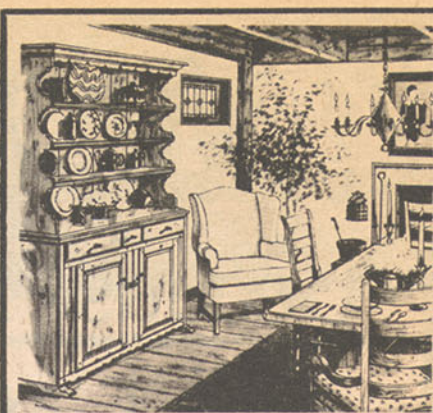
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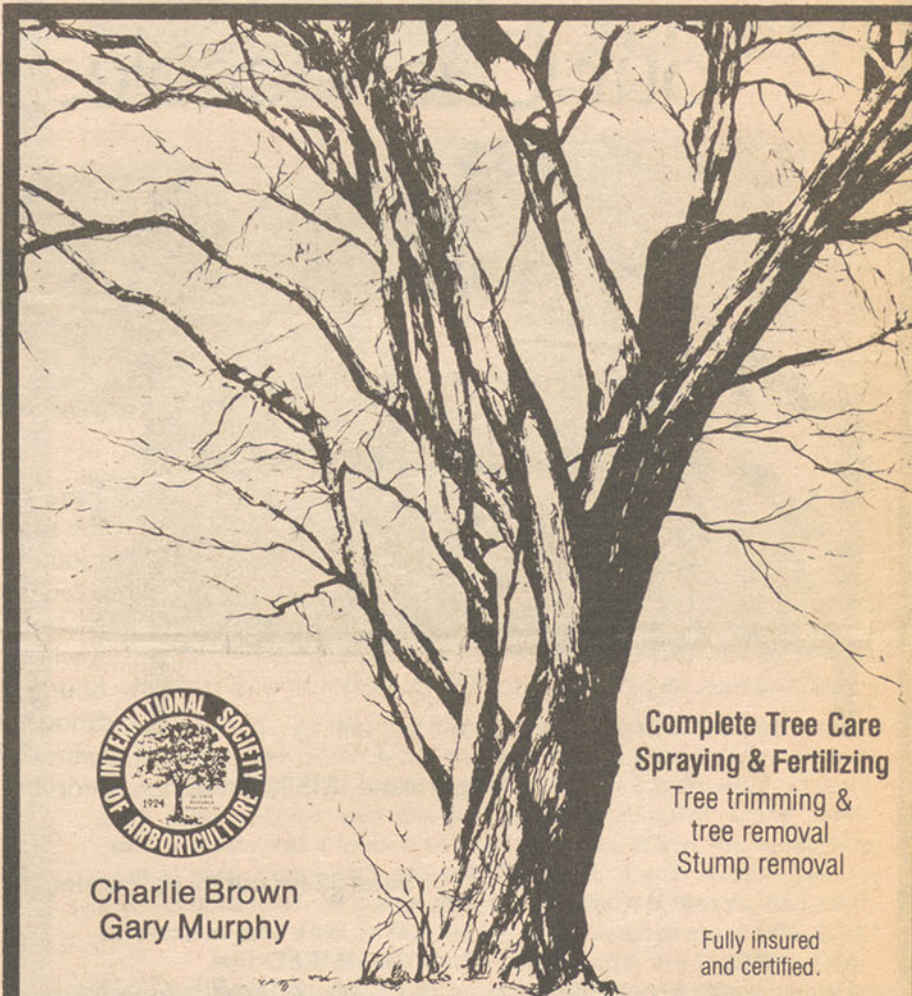
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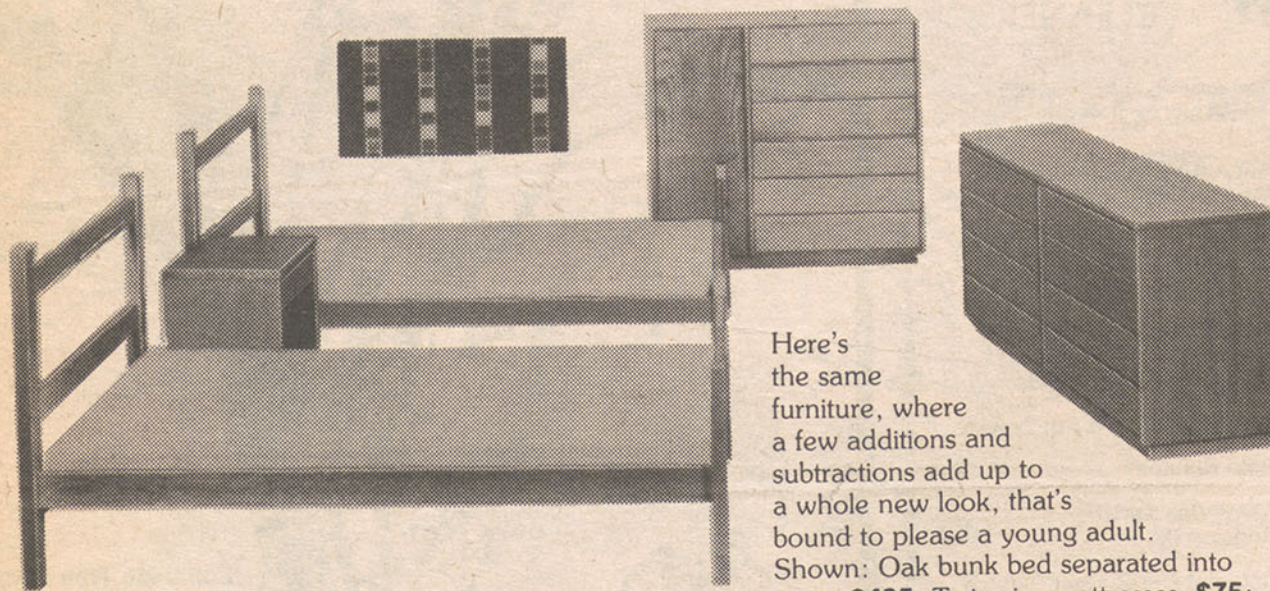
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mysteries, romances, westerns, travel and adventure stories and movie screenplays. He's also been an explorer, engineer, glider pilot, barnstormer, captain in the U. S. Navy, policeman, photographer and composer. The "million dollars" remark was actually made by George Orwell, as Hubbard himself states in the *Rocky Mountain News* interview of Feb. 20, 1983. This also lays to rest the "Hubbard is dead" myth, as dead men infrequently grant interviews. More concrete proof than this is the Superior Court ruling in Riverside, California on June 13, 1983 in which Hubbard proved to the satisfaction of the court that he was alive and of sound mind.

Big Myth 2: The E-meter is a crude polygraph.

Actually it's neither crude nor a polygraph. Hubbard discovered in the '50's that the electrical fields in and around the human body shift when stressful thoughts occur. With the aid of electronics experts, a machine to measure these shifts was developed, far more sensitive than conventional polygraphs which measure gross physical changes such as heart-beat and perspiration. The E-meter does not work on "sweat", nor is it a lie detector, but it does register stressful thoughts and feelings before the person himself becomes conscious of them, making it an indispensable tool in counseling....

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Like any new force in the world, Scientology has been attacked by those who feel threatened by others getting better and by those who misunderstand it. Still it continues to grow and will keep on growing, simply because it is true and because it works.

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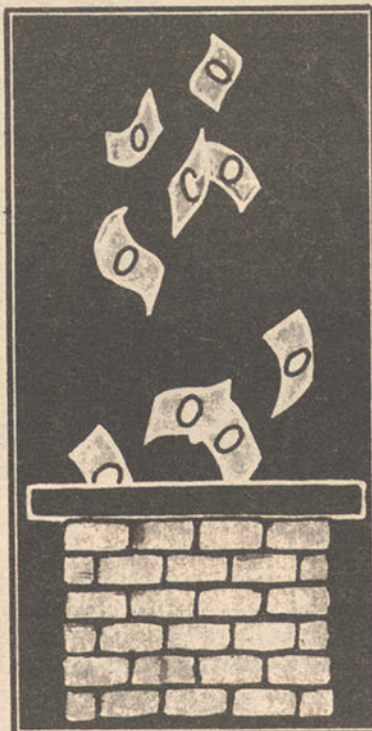
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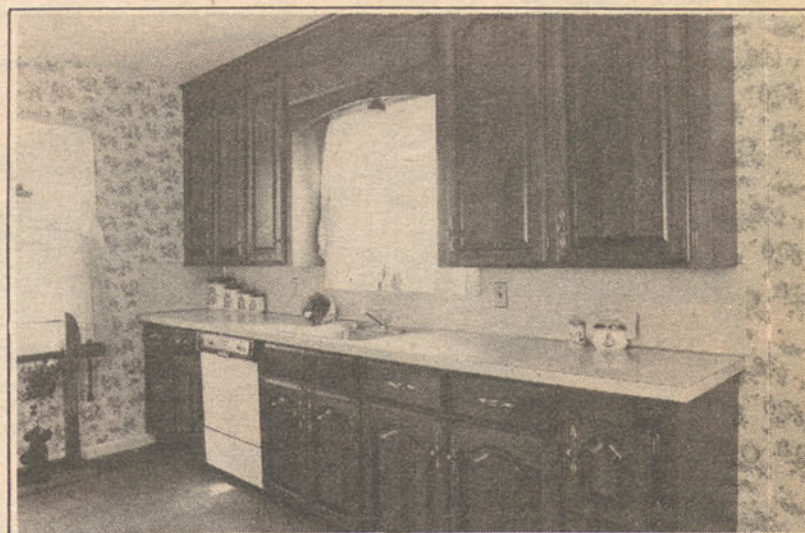
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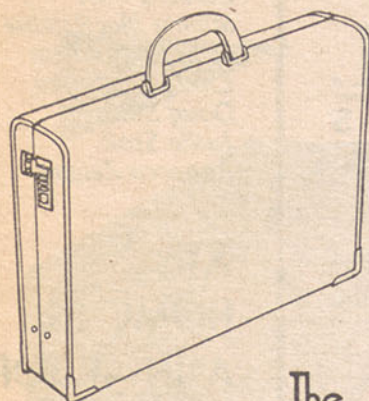
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ANN · ARBOR · UPDATE

Inside City Hall

Who will run for mayor?

Neither party yet has a consensus candidate.

Both local political parties are already worrying about who they're going to run for mayor in next year's city election. Republican and Democratic leaders seem convinced that Mayor Belcher's decision not to seek a fourth full term next year is final, and the prospect of a mayoral contest without an incumbent has both sides champing at the bit. Republicans don't want to lose the head start they have by virtue of association with Belcher's generally successful seven-year tenure in office. Democrats are eager to take full advantage of a chance to run against a non-incumbent. The two parties are having exactly opposite difficulties, at least in the early going. Republicans are having problems coming up with even one suitable successor to Belcher, while Democrats are already finding themselves faced with too many qualified candidates eager to run.

Ironically, the Republicans' current problems stem largely from the fact that Belcher's long tenure as the party's undisputed leader has left a power vacuum. At one time, former Fourth Ward Republican councilman Ed Hood seemed to be the Republicans' clear choice to succeed Belcher, and later, former

Fifth Ward councilwoman Joyce Chesbrough appeared to be in line for her party's nomination for the job. But both Hood and Chesbrough have left council, and both say they have retired from city politics for good.

Nonetheless, Hood and Chesbrough are the only Republicans not currently on council who are getting much serious mention as potential mayoral candidates in 1985. In recent years, Republicans have been having trouble finding good candidates willing to run for council seats, even in wards where Republicans are sure to win. Now that they are in the market for a mayoral candidate for the first time in years, they are finding that no one is jumping out to claim that honor, either.

None of the current Republican council members seems a strong mayoral candidate. Recently elected Third Ward councilwoman Jeannette Middleton is still a political novice. Fourth Ward councilman Larry Hahn is just beginning to assert himself as he begins his second year on council. Second Ward councilman Dick Deem, a low-profile but extremely conscientious political moderate, is a favorite of several Republican leaders, including city Republican chairwoman Nancy White. But Deem himself has shown no interest in running for mayor, and questions about his health—he had bypass surgery just before his election to council last year—have made his fellow Republicans reluctant to press him into running. Deem's Second Ward council mate, Jim Blow, is known to want the mayoral nomination, but his candidacy seems to have little support within his party. Blow's stock has risen considerably as a result of his vital role in facilitating the recent bipartisan budget compromise, but his Republican colleagues are still uncertain about his leadership potential. Fourth Ward Republican Jerry Jernigan, who this year succeeded Chesbrough as mayor pro tem, has successfully asserted

himself as a leader within his caucus. Despite his extreme fiscal conservatism, Jernigan gets along with council Democrats better than any other Republican. However, Jernigan insists he has no desire to become mayor. Many feel Jernigan would be unwilling to give up the political freedom he enjoys as a maverick councilman.

Republicans are beginning to conclude that they are simply going to have to wait and see which Republican eventually rises to meet the political opportunity created by Mayor Belcher's announced retirement. Democrats, on the other hand, are feeling pressured to act quickly to head off a potentially divisive scramble among several candidates for the party's mayoral nomination. In fact, the only reason no Democrat has yet begun actively campaigning for the party's mayoral nomination is that everyone is waiting to see whether former state senator Ed Pierce will decide to run. The fifty-three-year-old physician is widely regarded as the Democrats' most formidable potential mayoral candidate. He has built up a remarkably broad-based, loyal constituency through more than twenty years as a sometimes successful candidate for city council, mayor, Congress, the state senate, and most recently governor, in addition to his role as founder and staff physician of the Summit Medical Clinic.

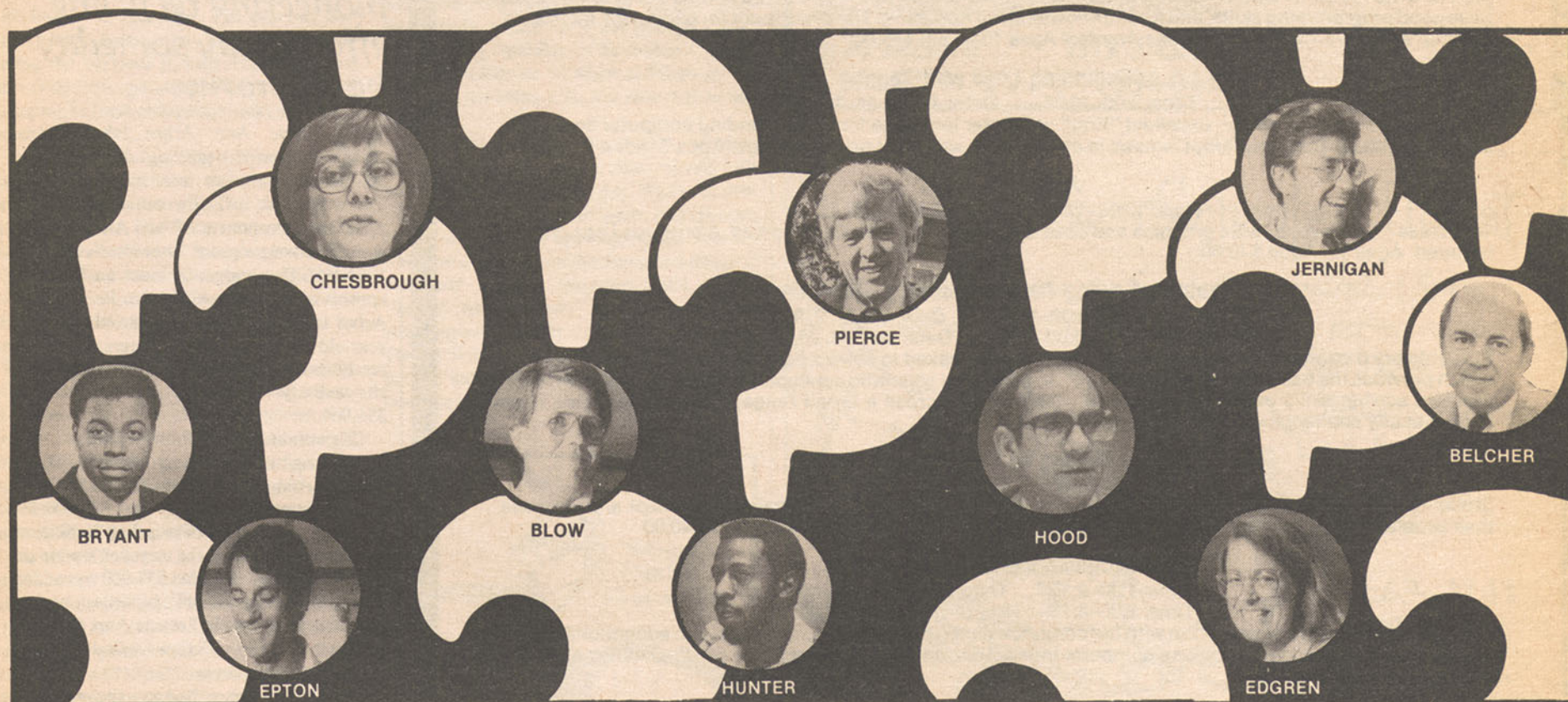
A contingent of city Democratic officials recently met with Pierce to urge him to make up his mind soon, so that other potential candidates can decide whether or not to challenge him. Pierce agreed to announce his intentions by July 1. He says he is waiting to see how well his reestablished medical practice does. He will run only if it is in good shape.

Ever since it was reported in the December *Observer* that Pierce was "actively considering" a mayoral bid next year, it's been the general feeling that the Democratic nomina-

tion is probably his for the asking. But his vacillation is clearly hurting him. Pierce's independent style and his cultivated image as the people's choice have rubbed many local Democrats the wrong way, and some Democrats who like Pierce's politics wonder whether his era may have passed. It's not really clear whether Pierce would have to fight for his party's support if he wants to run.

One other factor makes it more likely that Pierce could be challenged. Pierce has made it clear to Democratic leaders that if he is elected mayor, he would want to hold onto the job for at least a couple of terms. It would take him four years or more, he reasons, to achieve his principal objective of building a lasting Democratic majority on council.

Most local Democratic leaders seem to feel that the party's long-term future should be invested in one of the current Democratic council members. Several are felt to need only one or two more years of seasoning and exposure before they are ready to make a strong run at the mayor's office. First Ward councilman Larry Hunter, Third Ward councilman Jeff Epton, and Fifth Ward councilwoman Kathy Edgren have all been giving some serious thought to running for mayor next year. Hunter and Edgren are especially highly regarded as potential mayoral candidates within their party. Epton is in many ways a liberal counterpart of the conservative Jernigan. His politics would seem to be too far left of center to make him a plausible mayoral candidate, except for the fact that Republicans respect him and like working with him. Many Democratic insiders feel that eventually their best candidate will prove to be Doris Preston, Edgren's Fifth Ward council mate who won her first term on council this April. First Ward councilman Lowell Peterson is the only current council Democrat who is not frequently mentioned as a future mayoral can-



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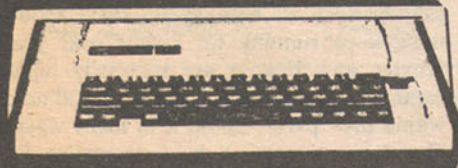
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Special Classes for the Summer

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Beginning Logo with Topo

Time: 9:00-10:00 Date: July 9, 11, 16, 18

The Logo system provides an excellent "first" computer language for understanding computer concepts and capabilities. Topo the Robot is used in conjunction with the Logo Language. Ages 7-Adult \$40.00

Adventure Logo

Time: 10:00-11:30 Date: July 9, 11, 16, 18

This class goes beyond turtle graphics and uses text to produce Adventure games. A previous Logo class is required. Ages 10-Adult \$40.00

Problem Solving Through Science Simulation

Session I Time: 9:00-10:00 Date: July 1, 2, 5, 6
Session II Time: 1:00-2:00 Date: July 24, 25, 26, 27

Students are presented with a role-play situation and are asked to solve a particular problem, the answer to which provides the essential understanding of an important scientific concept. The software will both teach problem solving skills and aid in cognitive development across a broad range of disciplines. This is an academically challenging class. Ages 10-15 \$40.00

Problem Solving on the Micro-computer

Time: 4:00-5:00 Date: July 17, 18, 19, 20

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Time: 1:30-2:15 Date: July 2, 16, 23, 30
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didate. Though Peterson wields a good deal of influence within his caucus, his political style is thought to be too abrasively ideological for him to win a mayoral election.

Several Democrats not currently on council are said to be quietly making preliminary inquiries about their prospects for getting support should they decide to run for mayor. Only one name has surfaced publicly, however. Bunyan Bryant, a U-M natural resources professor, has formed what he calls an "exploratory campaign committee," and he's been actively seeking support for his candidacy among local Democratic activists. With a more than twenty-year history of involvement in local civil rights, anti-war, and environmental politics, Bryant, who is black, is a sort of liberal's liberal, and he is highly regarded by fellow Democrats. He has not said whether he would be willing to challenge Pierce in a primary, but he is holding off his decision about whether to run until Pierce announces his plans.

There is one final complication to all this. Some Democrats are worried that a Pierce candidacy is the only thing that might provoke Mayor Belcher to try for one more term. They feel that in the end the mayor simply could not pass up the chance to take on the city's most formidable Democrat in a head-to-head battle—especially if it appeared that Republicans would not be able to find anyone else with a chance of beating Pierce. Many Republicans also foresee a Pierce-Belcher race as a distinct possibility next year, especially those few skeptics who refuse to believe that Belcher really has made up his mind not to run again.

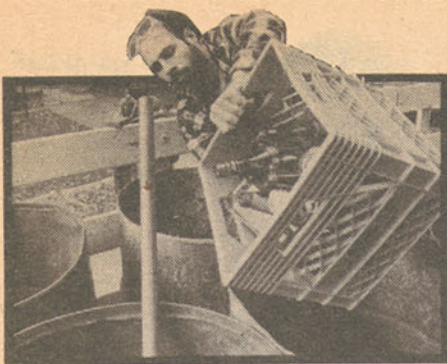
Recycle Ann Arbor goes citywide

*Why Ann Arbor's
pioneering recycling
efforts may someday
be the norm.*

Recycle Ann Arbor, the citizen-supported recycling demonstration project taken over by the Ecology Center in 1980, is finally coming of age as a significant component of Ann Arbor's solid-waste disposal program. The recently adopted 1984-1985 city budget includes an \$187,000 appropriation which will enable Recycle Ann Arbor to go citywide this year with its four-year-old curbside pickup program. It currently serves about half the city. Last year the city subsidy of Recycle Ann Arbor was \$54,000.

City administrator Godfrey Collins's new budget originally contained only \$150,000 for Recycle Ann Arbor, including a \$123,000 general operations subsidy and \$27,000 for capital improvements of recycling facilities at the city landfill and at the recycling station on South Industrial. Another \$37,000 was added as part of the city council's bipartisan budget amendment to enable Recycle Ann Arbor to purchase a third collection truck and a new can flattener/conveyor.

The Ecology Center had actually requested \$468,000 from the city this year. (The additional \$290,000 represented the cost of moving the entire recycling operation out to the city landfill.) But Ecology Center staff coordinator Jim Frey is not terribly disappointed that the city is holding back from taking this final step. "Going citywide is just a beginning," Frey explains. "Before all the rest can come, we still have to do some serious talking



Collecting recyclables on the truck.

with the city administration about specific methods and strategies and about long-range goals."

City administrator Collins is rather more skeptical than Frey about the immediate prospects for increasing the city's commitment to recycling still more. Collins feels that Recycle Ann Arbor is a good program because he believes that conservation makes good sense in principle, and he is confident that recycling will eventually prove a cost-effective component of the city's overall solid-waste disposal strategy. But he says that it is not clear that Recycle Ann Arbor's curbside pickup program is currently cost-effective. In recent months Frey has been citing figures which show that Recycle Ann Arbor's cost per ton is less than the cost per ton to bury trash in the city landfill. City Solid Waste Department head John Newman is skeptical that recycling will have a significant impact on the city's waste stream, and he has been citing figures which show just the opposite. Collins does not put much stock in the terms of this debate, however, because he believes that the impact recycling can have on the city's solid-waste costs is yet to be determined.

Collins feels that the city should expand its recycling efforts cautiously, one step at a time. This way, he feels, the city can learn how best to implement a recycling program as it goes along. By providing the money to enable the curbside pickup program to go citywide, Collins explains, the city can now test recycling proponents' theory that substantial economic benefits will come with wider citizen participation in recycling. The city can also explore ways to cut recycling costs by integrating the curbside pickup with its normal trash collection operations—for instance, by equipping its trash collection trucks to pick up recyclables as well.

"We're definitely going to pursue recycling," Collins concludes, "but how we pursue it and the speed at which we pursue it remain to be seen. We'll have to make some changes in Recycle Ann Arbor's current format to enable them to coordinate efficiently with the solid waste department, but no one can say yet what changes will have to be made."

Frey's optimism that the city will soon fully assimilate recycling into its solid-waste strategy is based on more than just current economics. The state of Michigan has recently adopted a long-term plan to reduce the amount of refuse handled by landfills to a mere 5 percent of all solid waste. The other 95 percent would be handled by a combination of recycling (25 percent), composting (20 percent), energy recovery (48 percent), and reduction in the amount of waste material society produces (2 percent). Legislation is pending in Lansing to place on the November ballot a proposal for a \$350 million bond issue to fund these alternatives to landfills. "Once this plan is implemented," Frey explains, "it would multiply by twenty every year left on our landfill. [The Ann Arbor landfill currently has an expected remaining life of fifteen years.] And once this plan is implemented, it's going to become almost impossible to get licenses for new landfills."

Meanwhile, in anticipation of an increased burden on landfill alternatives, the Ecology

Center staff is currently studying the feasibility of a wide range of new recycling programs. These range from the recovery of plastics, building materials, and tires to the composting of residential and commercial organic plant wastes. The Ecology Center is also exploring possible incentive systems to assure maximum participation in its curbside pickup program. For instance, in Grand Rapids, the state's only other city with a curbside recycling operation, citizens are required to sort their refuse and place it out in special bags: one is for recyclables, one for organic waste, and one for all other trash. The bags for recyclables and organic waste are inexpensive, while the bags for regular trash are more expensive.

Maximum citizen participation is crucial if Recycle Ann Arbor's curbside program is to maximize its potential economic benefit to the city when it goes citywide this year. This expansion in service area is now scheduled to begin in October and be completed by next April.

Business

Better days for local bike shops

Sales are stimulated by new adult all-terrain bikes and suppliers' price wars.

The Midwest's long, cool spring cut into a projected boom in bicycle sales. Bicycle manufacturers had predicted a thirty percent sales jump in 1984, but "it hasn't happened," says Dennis Lowe of the Multigear bike shop on Ann Street. "They were really predicting a gangbuster year," agrees Craig Spalding of Excalibur Cyclery, inside Kids Korner on Main at Madison. He says that his sales, too, are slower than anticipated.

The disappointment is only relative, though. Spalding stresses that overall he's happy with business this year. While the promised boom didn't materialize, bicycle sales are definitely on the upswing locally. That's a welcome change from the depressed levels of the early Eighties recession. 1981 was a "record terrible year," Lowe recalls, and sales began to recover strongly only last year. Though it falls far short of the predicted thirty percent increase, Lowe says that Multigear's sales are up another ten percent this year.



Schwinn's High Sierra all-terrain bike.

Sun photo

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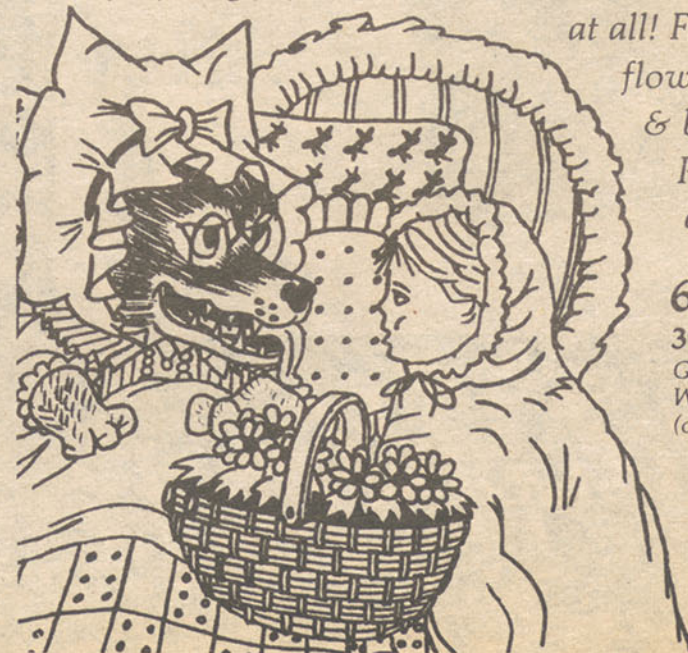
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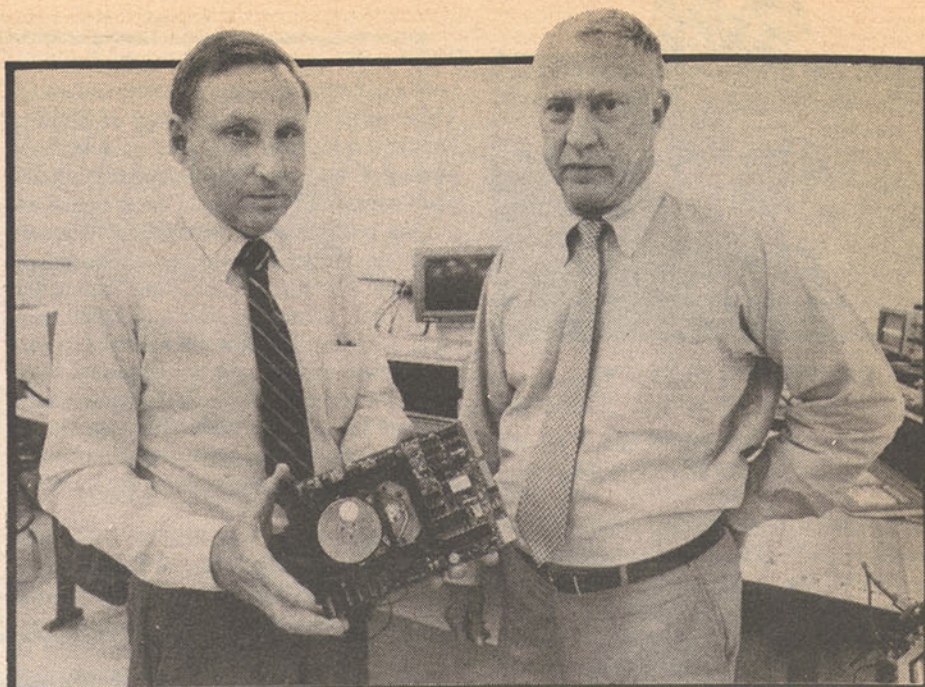


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PETER YATES

Herb Amster (left) and Sam Irwin with their new 110 tape drive: concentrating on price, reliability, and simplicity rather than state-of-the-art sophistication.

Other dealers agree that sales are improving. "We're doing really good on a lot of models," says DeWight Plotner of Campus Bike and Toy on East William. The familiar drop-handlebar, ten- or twelve-speed touring bikes are still Campus Bike's best sellers, Plotner says, thanks in part to a market-share battle among Japanese component makers. (Companies like Sugino, Suntour, and Shian seem to be competing heavily for bike manufacturers' business, Plotner says, and are simultaneously cutting prices and improving quality dramatically.) But a new breed of all-terrain bicycles is selling almost as well as the traditional touring models. Essentially an adult version of kids' knobby-tired BMX bikes, the all-terrain bikes combine an upright riding position and fat tires with modern, lightweight construction techniques and twelve- to eighteen-speed gearing. The new technology makes them much easier to handle than old-fashioned balloon-tired models. They also cost a lot more, typically running from \$300 to \$700.

Jack Dye of the Pedal Centre in the Plymouth-Green shopping center says his customers, too, are showing interest in all-terrain bikes. Few actually seem interested in off-road use, however. Some just want an extra-sturdy bike for commuting among Ann Arbor's potholes. Others use them for local touring, especially on gravel roads where a normal, narrow-tired bike can be dangerously unstable. "Some of the best rides around are on gravel roads," explains Dye.

Besides all-terrain bikes, says Angelo Chinni of Great Lakes Cycling Center on Hoover, another hot category is "triathlon bikes." Athletes grooming for the triathlon (which includes running and swimming in addition to a bike race) don't want to spend a thousand or fifteen hundred dollars for a top-of-the-line, hand-made Italian racing bike. Instead, they gravitate toward mass-produced, medium-priced (around \$400) racing models, most of them Japanese-made.

Even without the triathletes, says Chinni, Ann Arbor has a growing population of bicycle racers, to the point that the Ann Arbor racing club is now among the best in the state. But other dealers caution that the racers and other hard-core bicycle devotees so visible on Ann Arbor's streets don't necessarily mean sales for them. While a couple of local shops have sales on the order of half a million dollars a year, says Dennis Lowe of Multigear, the portion accounted for by new bike sales is only a third of what he would predict based on national averages. The reason, Lowe says, is that the real fanatics shop by mail for the best deals on individual components, then assemble their bicycles themselves.

Irwin Magnetics comes back

A backup component of Irwin's failed Winchester promises to do well.

Irwin Magnetics is gearing up for a second assault on the highly competitive computer component market. Formed a year and a half ago out of the remnants of the much-touted Irwin International, the company has orders for more than twenty thousand units of its new product. The Irwin 110 is backup computer memory device that can store the equivalent of five thousand pages of typed information on a tape no bigger than a household audio cassette.

Irwin Magnetics was able to develop the new product so quickly because the basic technology had already been worked out for Irwin International's ill-fated Winchester disk drive. When local high-tech entrepreneur Sam Irwin launched Irwin International in 1979, he guessed correctly that computer manufacturers would welcome a product that greatly increased the data-storage capacity of desktop computers. He also realized that users would want some means of regularly copying the information on his new high-capacity Winchester drive for safekeeping. But by trying to develop a product that incorporated both a Winchester drive and a high-capacity tape backup system in a single unit, Irwin took on too much. "It wasn't that the design wasn't good," explained a former executive last year. "It was just that a lot of things had to be invented." The product took much longer to develop than anticipated. By the time it was finally ready in the summer of 1982, the major computer makers had already adopted simpler Winchester drives from other companies. With no takers for its only product, Irwin International slashed its payroll from a high of 120 to fewer than two dozen early last year.

The company's future was uncertain for months. The money needed to keep going was finally lined up by Sam Irwin and Irwin International financial vice president Herb Amster, who for a time seemed almost dead with exhaustion. In two rounds of investment completed last October and in June of this year, Irwin and Amster (who is now president of Irwin Magnetics) raised \$4.3 million from eight venture capital firms to develop the

backup tape drive as a separate product.

The new product was made more practical by the coincidental introduction of a new class of floppy-disk drives only half the size of older versions. Most personal computers provide space inside the computer for two full-size floppy-disk drives. By making the 110 tape drive the same size as a "half height" floppy-disk drive, Irwin allowed manufacturers to put a Winchester in one space, then shoehorn both the Irwin 110 backup tape drive and a floppy-disk drive into the other.

Though Irwin Magnetics built on Irwin International's development work, its design approach in developing the 110 tape drive was very different. Instead of trying to build the most sophisticated possible product, it concentrated instead on price, reliability, and simplicity. At under \$300 apiece when purchased in volume, the 110 costs a manufacturer only a little more than a floppy-disk drive, Amster says, but allows the user to copy on one tape data that would fill twenty or more floppy disks. For security, it automatically verifies the copied data against the Winchester drive. And while competitive backup tape systems require special electronic controllers to work in the computer, Irwin's can use the same controller as the floppy-disk drive. "We've taken advantage of technology," explains Amster, "but we haven't stretched it."

Sales of small Winchester drives, over a million units last year, are projected to reach four and a half million units by 1986. Estimates are that twenty percent of those customers will buy some kind of tape backup system. Amster believes the 110's low price could expand that percentage considerably. To meet that promising market, Irwin Magnetics has already increased its staff to seventy people.

After the bad publicity surrounding the failed Winchester disk drive venture, the company kept a low profile, Amster acknowledges. He expects that to change this month, however. At the end of June Irwin Magnetics was anticipating the first announcement by a major microcomputer company that it would build a computer incorporating the Irwin 110.

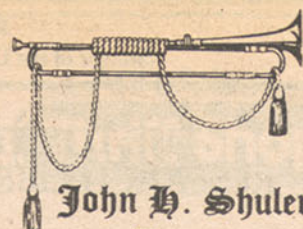
U-M Notes

The U-M libraries compared

So far, the damage has been contained.

Not long ago the Association of Research Libraries released their 1982-1983 rankings of the major U.S. and Canadian research libraries. As in the year before, the U-M ranked eighth. This rank was somehow extracted from five individual indices: number of volumes (U-M was sixth), volumes added (tenth), current serials (fifth), spending for materials (seventh), and spending for salaries (tenth).

To gain some perspective on how the U-M libraries are doing, we called the system's head, Richard Dougherty. Because he headed the library system of the University of California at Berkeley for six years before coming to Ann Arbor in 1978, and because he has also worked at the University of Colorado and University of North Carolina libraries, Dougherty is in a good position to compare university libraries. He pointed out how misleading aggregate figures can be as a basis of rating libraries. The second-ranked Berkeley



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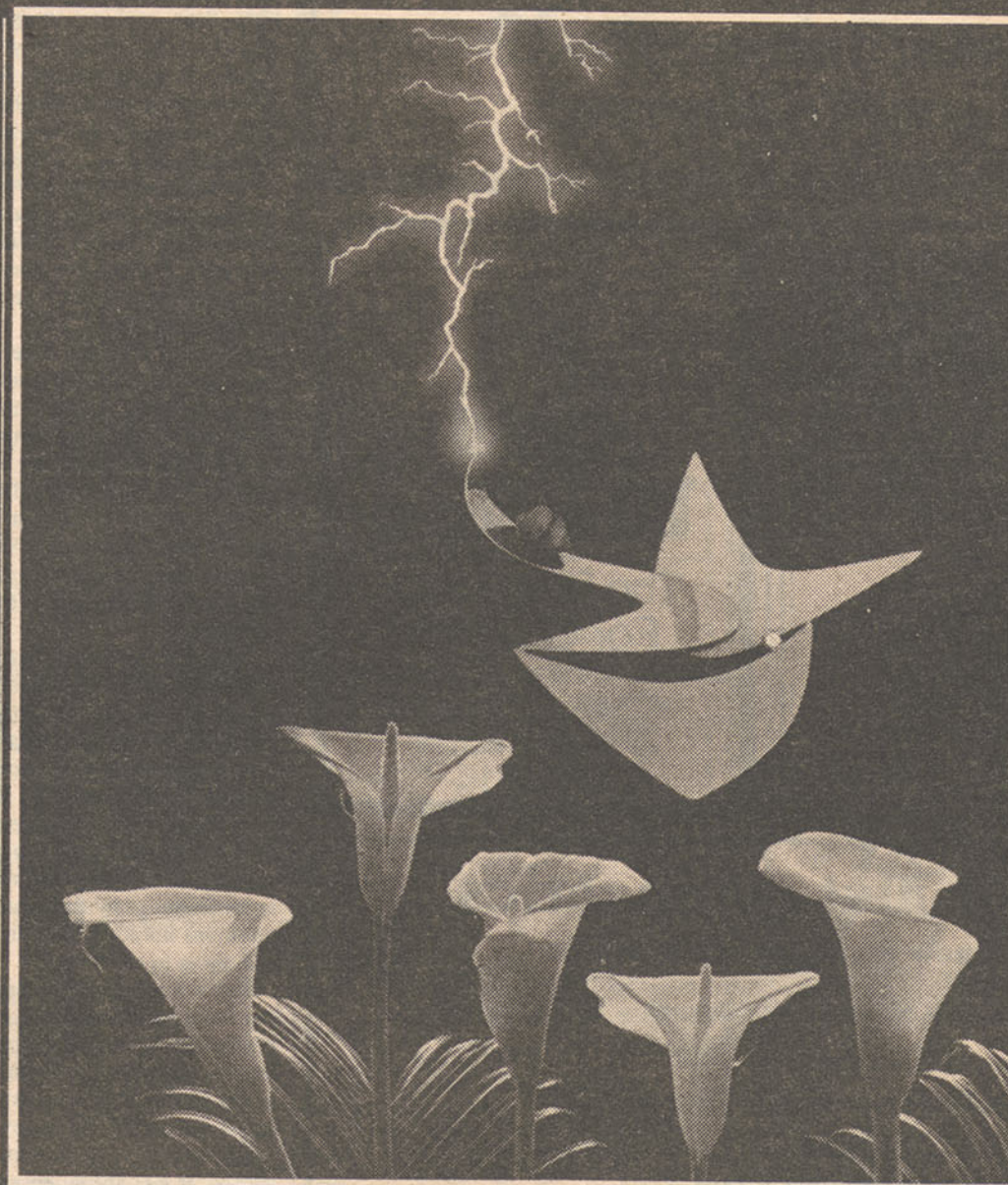
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Richard Dougherty,
director of the U-M library system.



THE TOP TEN RESEARCH LIBRARIES

University	Overall Rank	Volumes in Library	Volumes Added	Current Serials	Spending for Materials
Harvard	1	10,567,240	158,012	99,500	\$6,251,797
Berkeley	2	6,336,301	218,877	101,584	4,313,694
U.C.L.A.	3	5,744,144	150,780	80,908	4,960,478
Yale	4	7,880,025	154,601	52,212	4,111,500
Stanford	5	5,040,940	146,400	46,572	4,631,057
Texas	6	5,057,649	158,655	61,133	6,200,024
Toronto	7	4,856,750	67,010	42,941	4,403,420
Michigan	8	5,597,266	116,094	61,464	4,268,564
Columbia	9	5,270,432	77,984	60,570	3,325,112
Illinois	10	6,411,948	169,333	93,913	3,522,005

system, for example, spent virtually the same amount on new materials last year as did the U-M, but showed almost twice the number of new volumes added. The reason, explained Dougherty, is partly that Berkeley has long had a strong gift and exchange program with foreign countries. Such gift and exchange books are not, however, usually of as much interest to scholars as the books a library goes out and buys.

Dougherty said circulation is another factor which makes Berkeley's libraries less attractive than their rankings suggest. "If I were a scholar," said Dougherty, "I would rather use the Michigan libraries than the Berkeley libraries because Berkeley has been forced to have very liberal lending policies. It's in a metropolitan area, so their collections are used by many colleges in the Oakland, Berkeley, and San Francisco area. Their circulation figures are about twice ours at Michigan. I remember often being criticized at Berkeley because the materials people needed weren't there."

The U-M libraries were clearly hurt two years ago when the university's fiscal crunch led to no library budget increase at a time when the cost of publications was rising steeply. Now the inflation rate of publications is abating, and last year's half-million-dollar increase has left the system in "pretty good health," says Dougherty. Still, if the system doesn't receive \$300,000 to \$500,000 more this year, it will be forced to begin canceling periodicals.

A large library system like Michigan's can't suddenly get a lot stronger or weaker, Dougherty points out. "That's the challenge: you build the strength over time. When you run into short-term financial problems, the damage doesn't begin to show for several years. But once the damage surfaces, it's very hard to reverse. North Carolina has a strong collection. But in the Thirties they were forced to cancel lots of subscriptions. When I was acquisitions librarian there in 1963, they were still trying to catch up."

Just as a collection the size of Michigan's is not about to go downhill fast, Dougherty says it's hard for a research library to move quickly into the big leagues. "When I was at Colorado in the Sixties, they were trying to become a major university. They recruited a number of noted scholars in medieval and classical studies. It was absolutely essential that there be a strong collection to support these scholars. But Colorado didn't have the collections, and it wasn't possible in a short time to build a strong collection. The best we could do was to keep each scholar with enough materials for the next article. The program never achieved any notable eminence. Many of the scholars drifted away because they didn't have the resources."

The search for a computer czar

*The explosion in
U-M computer use
calls for a top-level
traffic cop.*

Like many large research universities, the U-M is facing a computer-caused headache. At the same time that computer hardware and software is improving monthly, faculty and staff demand to buy and use computers is dramatically rising. A year ago, the university spent \$5 million on personal computers alone, and that amount is expected to increase sharply in years to come. Added to this are the complex issues of networking between computers and deciding which computers the university is willing to support with maintenance and interfacing capabilities.

To coordinate this increasingly complex and conflict-ridden area, the U-M has created a high level administrative position reporting to Provost Billy Frye. Frye's assistant, Robin Jacoby, is coordinating the search for a person to fill the slot, now temporarily manned by ISR computer manager Greg Marks. Says Jacoby, "It's such a new position, we're casting our net broadly in terms of background and experience." She is using the same anonymous East Coast headhunter firm that found the university's medical vice provost, George Zuidema.

The successful applicant is likely to come from either a research university or the research branch of a major corporation. Many other universities are now looking for the same type of person to manage their burgeoning computer systems, so the right person won't come cheap. Associate vice president for budget and planning Robert Holbrook thinks the salary could easily be seventy to eighty thousand. "When you're talking about millions being allocated correctly on computers, you find the right person and then you deal with the necessary salary when the time comes."

Interim university computer coordinator Greg Marks says the hardest part of the problem is finding enough time to deal with the issues. He often starts his day at six by turning on his personal computer at home and checking for messages over the university's MTS computer network, an increasingly popular communications means among faculty and staff. "Technical capabilities are in no way sufficient for the job," says Marks. "Efforts

to coordinate and facilitate computerization take an enormous amount of political sensitivity." Recently he had to tell a group of disgruntled faculty that the university could not support the DEC Rainbow computers they wanted.

Marks doesn't see the position as that of an authoritarian czar. "I don't think the ultimate decisions about issues such as which computers we'll support will be made by the computer coordinator. The executive officers will make the final decisions."

Marks points out that from a technical standpoint, it's not enough just to keep up with developments in the rapidly evolving personal-computer field. He must also keep up with developments in networking and inter-computer communications, with what's happening with the large central mainframe computers, and with developments among the super-fast and super-expensive supercomputers which the university may well buy not too long from now. Most difficult of all, he says, is keeping up with software developments.

Arts & Entertainment

A last-minute reprieve for the Medieval Festival

Old volunteers hope for sustaining energy from newcomers.

A month ago, it appeared there would be no medieval festival this year. Now it has been revived. Longtime festival director David Bernstein, citing problems caused by too few volunteers and by the loss of many key staff people, had originally decided that there was too little interest to sustain the festival for a fifteenth year. But almost as soon as he made up his mind to abandon the festival, Bernstein began to get phone calls from organizations and individuals asking when and where they could see the festival this year. Then Katherine Gordon of the U-M Collegium Musicum volunteered to serve as festival music director, an important position left vacant when longtime festival music director Matt Steele moved away from the area. Then Bernstein heard from a madrigal group and a couple of other music ensembles who wanted to participate in the festival for the first time this year.

This unsolicited and unexpected show of enthusiasm from both audiences and performers convinced Bernstein to keep the festival alive. He decided to dip into a contingency fund set aside from past festivals to meet emergency budget shortfalls, so that he could offer small honoraria to lure back key staff people who could no longer afford to work as volunteers. "We probably won't have the money to do this again next year," Bernstein concedes, "but we hope some of this year's newcomers will take over some of the organizing work next year, so that we won't need to. We're looking at this year as a transitional year for the festival."

The annual celebration of medieval art and culture will offer a varied program of drama, music, dance, and crafts in the traditional two-weekend format. The festival opens Au-

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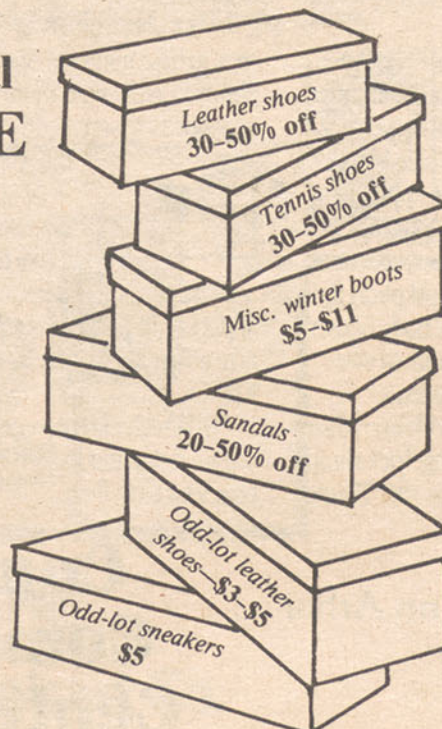
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gust 4 and 5 as a traveling show at two different city parks, probably West Park and Burns Park or the Arb. (See the Art Fair/August Observer for definite time and place.) On August 11 and 12 the festival settles on the grounds outside the U-M School of Music to re-create the atmosphere of a medieval town fair.

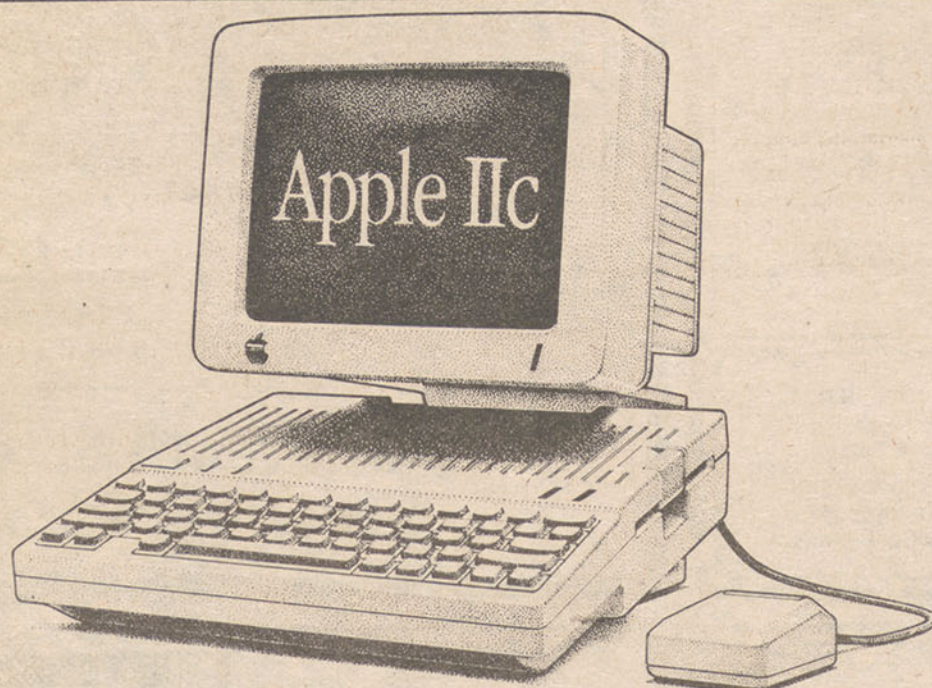
Organ and orchestra create a big sound for silent films

Carl Daehler's anachronistic conducting specialty.

Carl Daehler, founder and director of the Ann Arbor Chamber Orchestra, has become the nation's only director of live orchestral accompaniments to silent films. Ann Arbor audiences can enjoy this obscure but extremely accessible specialty at the Summer Arts Festival July 20, when the Chamber Orchestra and organist Dennis James accompany the original Douglas Fairbanks "Robin Hood" (1922) at the Michigan Theater.

Silent films' golden age was brief. When the

Lillian Gish in D. W. Griffith's "Orphans of the Storm" (1922), one of two Griffith films in Carl Daehler's repertoire. Griffith considered music a critical device for heightening pathos and insisted on controlling how it was played in theaters. (Inset) Carl Daehler.



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big theater chains like Fox and Loew's built their huge, big-city picture palaces starting in the early 1920s, they included orchestra pits and screening rooms where each theater's music director would learn the films by seeing them over and over. Sometimes accompanying music was improvised, using selections from each theater's library of classical sheet music; sometimes original scores were composed for important films. The era of silent movies with live musical accompaniment reached its height when the great theater organs and orchestras played together, just before 1928-1929, the year talkies suddenly made movie orchestras obsolete and reduced organs to the role of pre-show entertainment.

After years of neglect, the silent film has recently received renewed national appreciation as an art form of subtlety and sophistication. In 1982, Dennis James, theater organist at the Ohio Theater in Columbus and a leading theater organ performer across the country, wanted an orchestra to accompany "Robin Hood" with him at a national gathering of theater organ buffs in Detroit. He got in touch with Carl Daehler because of the Ann Arbor Chamber Orchestra's excellent reputation as a pit orchestra for ballets and operas.

Since that first joint performance, Daehler and James have worked to learn and adapt the scores for four silent movies. "The biggest difficulty is that the film never stops," Daehler says. "The musicians have to go at the film's pace. I memorize the film on a videotape machine over a period of months."

Thus far James and Daehler have performed their silent film repertoire with the Chicago Lyric Opera and the Seattle and Columbus symphonies.

The music for "Robin Hood," by Louis Gottschalk (nephew of the famous American composer) and Victor Schertzinger, is "drawn on the European dramatic tradition," Daehler says, "with leitmotifs or themes associated with characters and emotions. It has exciting chase music, swordfighting music, love music. The negatives are that everything is short, nothing develops as in a symphony."

The immediate impact of the theater organ with orchestra is often spectacular, Daehler says. "The organ has the low notes the orchestra doesn't have, while the orchestral instruments provide different colors of sound." But after five minutes or so, audiences tend to forget it's a live orchestra. "That's to me a little disheartening, but that's the way it should be," he says philosophically.

Schools

The school board election returns

Low voter turnout but new energy mark school scene.

Just 7,000 voters turned out on June 11 to elect Lynn Rivers, Mike Palmisano, and incumbent Bob Gamble to the school board. This sparse showing is fairly typical of local school elections. It marked the fourth time in a decade that less than 10 percent of the electorate voted in June. In fact, just 6.5 percent voted in 1976, while the decade's high point was 17 percent in 1975 and 1977.



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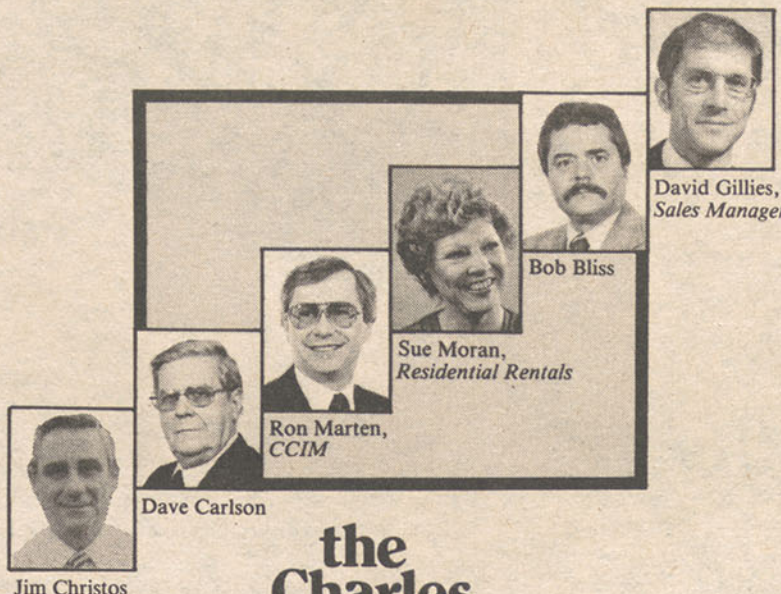


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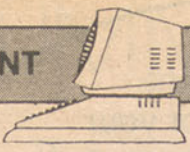


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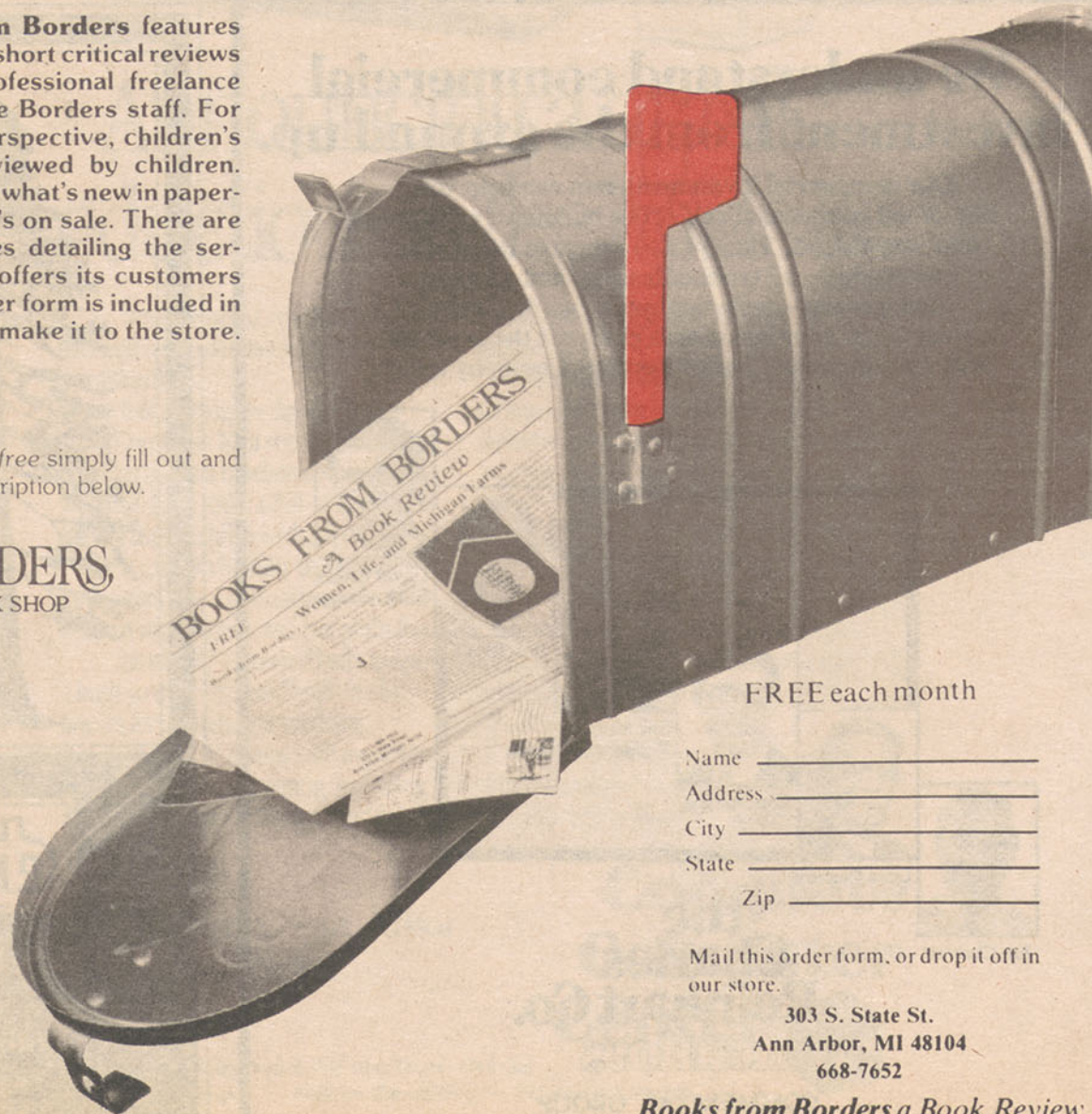
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Books from Borders a Book Review

This year voters were especially deterred by the low-key race and the bewildering slate of eleven candidates running for three seats. Several contestants ran no ads in the newspaper, distributed no flyers, and appeared at few if any of the obligatory ice cream socials and school musicales. Winners Mike Palmisano and top vote-getter Lynn Rivers, however, ran full-fledged, effective races, while Bob Gamble won on the basis of his three-year record, a mixed but moderate and well-intentioned effort that won him the endorsement of the *Ann Arbor News*.

Palmisano, the gregarious head of sports promotions in the U-M athletic department (where he was once a varsity wrestler), used bumper stickers and flyers inserted in the *Ann Arbor News* to get his name before the public, and he drew on his widespread acquaintances for support. Palmisano's "signature ad" listed athletic luminaries like Don Canham and Bo Schembechler, youth sports leaguers, people he had helped with fund-raising for community causes, and others he knew from his U-M promotional work, including regents Sarah Power, Gerry Dunn, and Tom Roach.

Key organizer Alice Schliemann, who works for Palmisano in the M Go Blue shop in Yost Ice Arena, had volunteered to help her likable boss. She said, "I'm on top of the world!" after the election. She credited Palmisano's win to the efforts of "a bunch of hard-working novices," noting that Palmisano eschewed the support of organized groups. "He is a true independent" who will bring to the board "energy, creativity, and a sense of humor—a little bit of spice," she said, adding that Palmisano is "not a big intellectual," but he is a man of conviction, "friendly, open, honest, and fair."

Lynn Rivers, who bested the other candidates by nearly a thousand votes, is similar to Palmisano in energy, determination, and optimism, according to her campaign co-ordinator, Ann Lysenga. The euphoric Lysenga called Rivers "a great candidate. Lynn came across as somebody who is enthusiastic about the schools, who reads a lot, who has worked in the schools long enough to become effective, and who immerses herself in an issue so deeply that when she speaks she knows what she is talking about." Rivers visited most schools and many churches; like Palmisano, she benefited from neighborhood coffee hours and a modest amount of get-out-the-vote phoning—"less this year than most." She won the backing of the *Ann Arbor News*, the teachers' association, and the self-styled "progressive" Citizens for Better Schools group.

The energetic Rivers and Palmisano replace Bob Foster and Jim White, two conservative-leaning trustees who were eager to leave the board at the end of one term. The new trustees will join incoming superintendent Richard Benjamin and an as-yet-unnamed replacement to the schools' longtime curriculum

School board election winners (left to right): Mike Palmisano, Bob Gamble, and Lynn Rivers.



head Lee Hansen, who in June won the superintendency of Fort Collins, Colorado, a school district just a little larger (15,000 students) than Ann Arbor. Also new on the school scene is a board appointee, Tanya Israel. Israel is an alert and knowledgeable former trustee (1974-1977) who will join the board for one of the two years remaining in the term of the late Evelyn Avsharian. The arrival of several energetic newcomers may give the local schools the shot in the arm they need to win back public confidence.

Superintendent Benjamin at the helm

His response to the millage defeat shows his liking for citizen input.

The most fascinating offshoot of the June 11 millage defeat was the rapid and vigorous response of incoming superintendent Richard Benjamin. Two days after the election, Benjamin, who had followed the returns from his Fort Worth, Texas, home, flew north to join Ann Arbor administrators and trustees in debating what to do about their fiscal dilemma. The voters' rebuff could force local schools into the precarious step of absorbing much of their \$1.8 million financial pad just to get through the next year. Benjamin, however, did not respond with the predictable call for an immediate new millage vote. Instead he coolly counseled trustees that the defeat signaled the need to get a clearer reading of the public mind. He invited citizens to write or phone him their views.

Even before taking office, Benjamin reminded administrators and trustees that "the schools belong to the community," and that the system "must be responsive." He plans to systematically and continually read the pulse of Ann Arbor through wide-ranging rap sessions, meetings with representatives of community groups, and attempts to "tap the ideas of people who do not usually step forward and phone board members." In fact, Benjamin is so eager for public input that he took the unusual step of binding the board—in his own contract—to "individually and collectively promptly refer to the superintendent for study and recommendation all criticism, complaints, and suggestions called to its attention."

Benjamin's approach contrasts dramatically with the defensive style that has characterized the local school administration for the last several years. Complainers have been perceived not as bearers of important information, but as unreasonable troublemakers. Citizen lawsuits seemed almost invited by the system's uptight stance.

Benjamin augments his community-involving, fast-moving administrative approach with careful planning. He has already launched a methodical goal-setting process. He has personally interviewed trustees and given them thick manuals on goal-setting with which to bone up for an August retreat. The trustees will huddle with key staffers to look at a 1982 citizens' survey, at reports of local students' academic progress, at nationwide educational and societal trends, and at their own hopes for the system. They will develop provisional goals that Benjamin will take to the public, drawing up a synthesis for board approval by September 30. □



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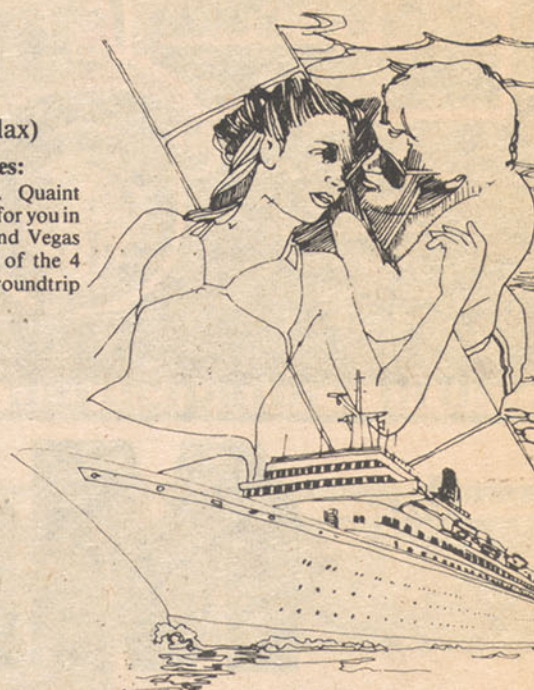
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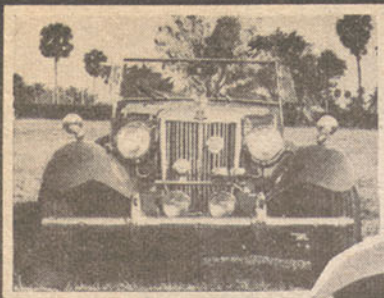


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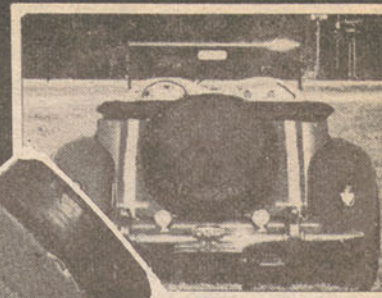
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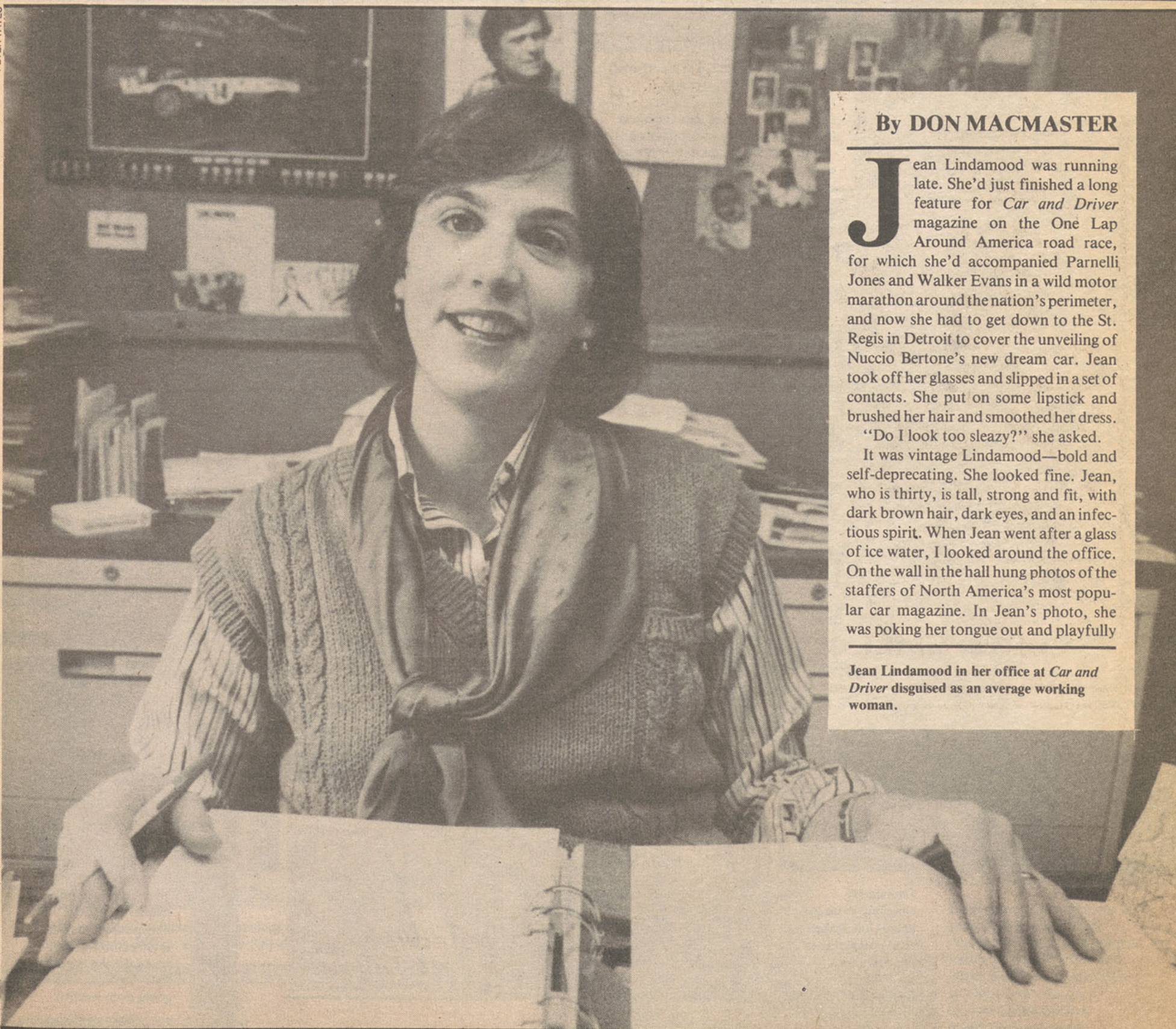
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Jean Lindamood: TURBO-CHARGED

Former high school radical, pizza maker, cab driver, test-car mechanic, and all-around local character, Jean Lindamood now plays out her automotive fantasies as *Car and Driver's* daring darling of participatory prose.

PETER YATES



By DON MACMASTER

Jean Lindamood was running late. She'd just finished a long feature for *Car and Driver* magazine on the One Lap Around America road race, for which she'd accompanied Parnelli Jones and Walker Evans in a wild motor marathon around the nation's perimeter, and now she had to get down to the St. Regis in Detroit to cover the unveiling of Nuccio Bertone's new dream car. Jean took off her glasses and slipped in a set of contacts. She put on some lipstick and brushed her hair and smoothed her dress. "Do I look too sleazy?" she asked.

It was vintage Lindamood—bold and self-deprecating. She looked fine. Jean, who is thirty, is tall, strong and fit, with dark brown hair, dark eyes, and an infectious spirit. When Jean went after a glass of ice water, I looked around the office. On the wall in the hall hung photos of the staffers of North America's most popular car magazine. In Jean's photo, she was poking her tongue out and playfully

Jean Lindamood in her office at *Car and Driver* disguised as an average working woman.

STORY LAYOUT BY SHARON SOLOMON

exposing the top half of her breast. Photos of the rest of the staff were much more sedate.

"Okay," Jean announced. "I'm ready." We hurried out of the shake-shingled office building at 2002 Hogback Road and hopped into a silver Porsche 994.

"This yours?" I asked.

"God, no. I drive that red Power Wagon over there," Jean replied, pointing to a four-wheel-drive Dodge pickup parked nearby. "This is a long-term test car. Car companies give us these. We'll keep this one for thirty thousand miles, keep track of the servicing and what goes wrong, if anything, and then return it. If we're going to write intelligently about cars, we've got to drive them first."

Jean dug a radar detector from alongside the seat. "These handy little things

decrease Roloids consumption dramatically." She stuck the box to the windshield, plugged the adapter into the lighter, and turned it on. Nothing happened. "It's not working," she cried, pique rising in her voice. "Why is it not working?" She yanked at the adapter and swore passionately. She glanced at her wristwatch. "Oh God. Late again. Always late. Never give myself enough time. Irritates the hell out of Tom [Jean's husband], but I think he understands. I hope he understands." She chuckled the faulty radar detector. "Guess we'll have to do without it. Mind buckling your seatbelt?"

We whipped through the rush-hour traffic on Washtenaw, powered up the ramp onto 23 south, and then caught 94 for Detroit. She cruised down the interstate at ninety miles an hour, passing

cars on the left and the right. She apologized for the weaving. She said she never did it unless she was running late. I said I didn't mind. Jean can handle a car. "My dad taught me," she explained. "I consider myself lucky because he was a great teacher. So many people never learn how to drive. No one teaches them. Driver's training is a joke. I believe everyone should have to pass a skid test before getting a license, but no one does."

We made Detroit quickly. Jean stopped off at Crain Communications on Jefferson Avenue to pick up some photos from her father. Robert Lienert has been a writer and editor at *Automotive News*, the top trade weekly in the business, for the past thirty years. Jean resembles her dad in many ways. He also wears thick glasses and is tall and broad-shouldered.

They both tell lively stories and have a good sense of timing.

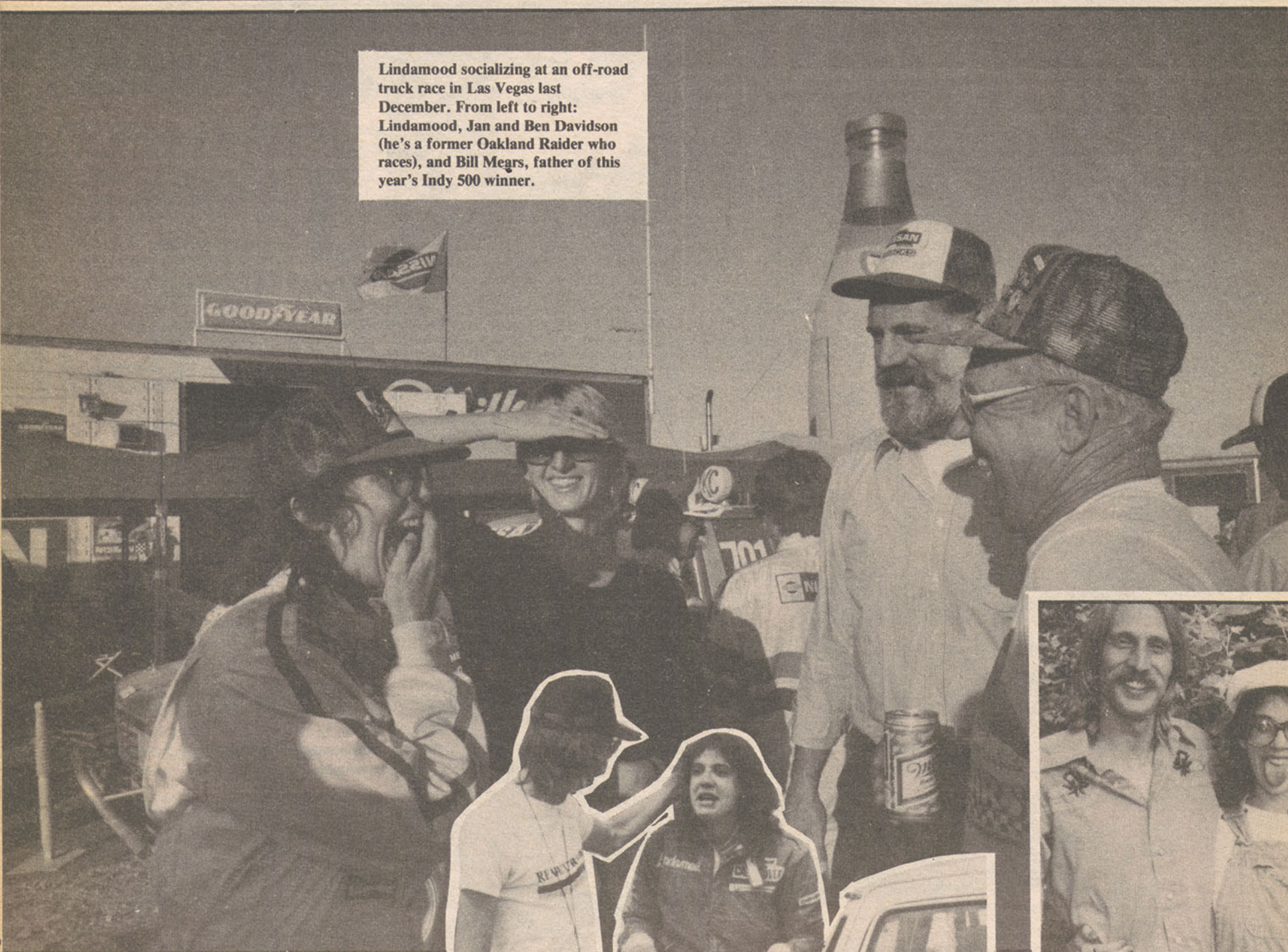
"How's your shoulder?" he asked.

"Good," Jean replied. "Look." She reached behind her head with her right hand and touched her left shoulder blade. Lienert scrutinized it like a father. "What happened to your shoulder?" I asked.

"Broke it," Jean replied. "Fell down and broke it last time I was in Europe." She looked across at her father. His expression was bemused. "I was not drinking," she protested. "I don't care what you heard."

Jean told her father about her latest adventure, the whirlwind lap around America with Parnelli Jones, the race car driver, and Walker Evans, the king of off-road racing. It took them eight days to circle America. Jean rode along with

Lindamood socializing at an off-road truck race in Las Vegas last December. From left to right: Lindamood, Jan and Ben Davidson (he's a former Oakland Raider who races), and Bill Mears, father of this year's Indy 500 winner.



Lindamood emerging from her car, somewhat shaken up, after competing in her first race, the 1982 Renault Le Car Cup.



Tom and Jean Lindamood's official wedding photo—the one they sent to friends. (Actually she was married in a dress. This is her going away outfit.)

them and chronicled their trip for *Car and Driver*. Her first draft ran fifty pages long. Bill Neely, A.J. Foyt's biographer, saw the stack of pages lying on Jean's desk and joked that he knew a good publisher for her book. She eventually cut it down to twenty-five typewritten pages. She said it was one of her hardest stories to write, not just because of the length.

As a woman working among men who live on the edge, Jean has to strike a delicate balance. She wants to get close enough to get a story, but not so close that she encourages a sexual response. When she wrote the feature on One Lap Around America, she struggled with the sexual issue. Her editors pointed out that she could not simply ignore it, that her readership, ninety-five percent male, would wonder how Jones, Evans, and Lindamood passed eight days and nights

together on the road. Ignoring the issue would only fuel speculation, her editors argued. Jean agreed, and so she carefully crafted a response into her story that read, no, she did not have sex with either of them, and yes, they are both fun-loving men with healthy libidos.

Sometimes being a woman works to her advantage in getting a story, as Jean is well aware. Her approach is simple. "If it [being a woman] works to my advantage, I'll use it. When it gets in the way, I try to ignore it."

Jean and her father traded some industry gossip, and then Jean asked him how his lunch date with famed auto designer Nuccio Bertone had gone. "It was interesting," Lienert said. "He's a beautiful stylist, no question, but in a way he's like the other great Italian designers. He could be wearing a \$400 silk

suit and not notice the pants are wrinkled. Sometimes they don't see the whole picture."

Jean and I left her father's office and drove up to the St. Regis. We arrived right on time. There were about forty people at the show, mostly members of the media. The rest were GM executives and Bertone and members of his crew. It was a well-tailored crowd, mostly male.

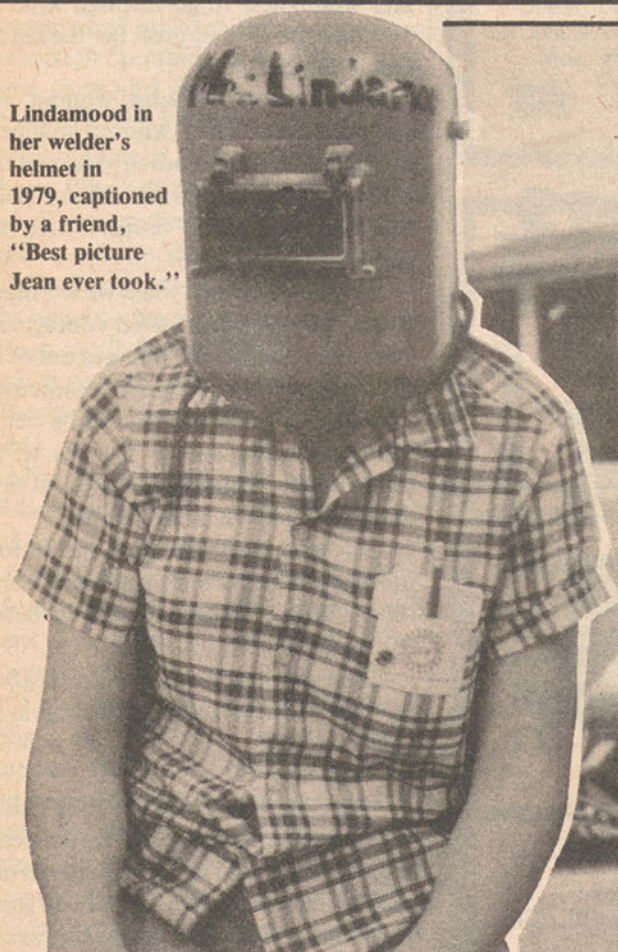
Bertone was the center of attention. He is one of only a handful of auto designers whose work stands out. The Fiat X/1-9, now marketed under Bertone's own name, is his best-known design. General Motors paid Bertone's team an estimated three quarters of a million dollars to produce one car, a dream car, using the Corvette chassis and motor. It was a one-shot deal, a marketing scheme designed to sustain in-

terest in the Corvette. Bertone's dream car, called the Ramarro, looks something like the De Lorean—sleek, wedge-shaped, built low to the ground, the radiator tucked in back.

The writers looked over the car. A camera crew from Channel Two filmed a spot for the eleven o'clock news. The executives from GM sipped drinks and nibbled hors d'oeuvres and talked business. Jean's older brother, *Free Press* business writer Paul Lienert, talked to Bertone through a translator. All the media people made a point of pumping the hand of the famous octogenarian auto designer, who nodded and smiled politely in the manner of those who don't speak the language.

Jean refers to this business of making connections as "stylin' and profilin'," and she's good at it. One of Bertone's

Lindamood in her welder's helmet in 1979, captioned by a friend, "Best picture Jean ever took."



Lindamood on the job at the Chrysler Proving Grounds in 1979. Note the welding chaps, cornrow hairdo, and welder sticking in her ear. The forklift truck, one of her many handy helpers, was used for removing smashed test cars.



Lindamood and her famous companions on the recent One Lap Around America, racers Walker Evans and Parnelli Jones.

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TOM LINDAMOOD

Lindamood covers all kinds of auto-related events, from international races to the Burns Park Cub Scouts' Pinewood Derby model car competition, at which GM's design director Chuck Jordan (right) made a surprise appearance.

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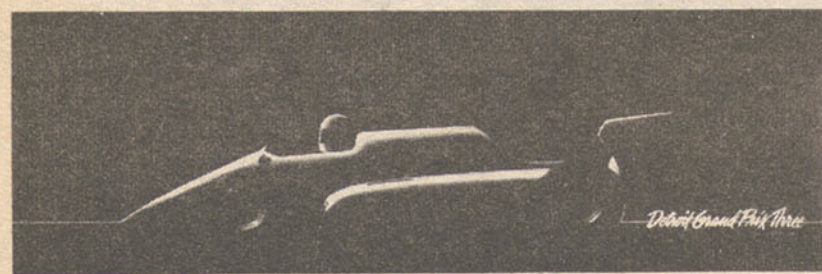
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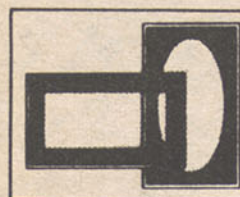
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group asked about her shoulder, and she launched into the story of how she broke it. Before long the whole group was laughing stoutly, not politely, bent over, slapping their thighs, each eager to tell a story of his own. Lindamood orchestrated it like a good stand-up comedienne.

Lindamood moves comfortably in this roomful of men, yet she is not beautiful or stylish. She knows the business of making and marketing cars, but she's not a technoid. She comes across as a daredevil with a genuine friendly streak. She lives her stories. One of Jean's best *Car and Driver* features was an account of a 250-mile race across a stretch of Nevada desert with Walker Evans. The piece is subtitled, "The desert is not flat."

"It was like driving over a mountain at ninety miles an hour," Jean recalled. "I was black and blue from head to toe." Her willingness to go through what the men do to get a story gives her the kind of credibility that lasts.

"I've got the macho woman syndrome." She said it without malice or bravado. "I need to prove to myself that I can go just as fast as the men, or faster. Not for all women. For me. I believe in personal liberation."

It was getting dark when we left the St. Regis. Jean popped out her contacts and put on her glasses and changed out of her high-heeled shoes. "Big day tomorrow," she said. "Next week should be better. They're sending me to Sweden to test drive the new Saab 9000. One great thing about this job—it's not boring."

Jean fired up the Porsche, and we took off down West Grand Boulevard bound for 94 West. "What did you do before this job?" I asked.

"You mean you want to know about my past?" There was mock horror in her voice.

"Right."

"Oh God. I don't know. I don't think some of it is fit to print. Things happen to me, I can't explain it. My friends tell me I should write a novel. Maybe I will someday, but not right now. I need to work on my writing first. Writing is hard for me. I sweat and bleed over every word."

"How'd you get into writing?"

"My dad was a writer. He got a masters in journalism from Northwestern and worked at the *Free Press* for awhile before going over to *Automotive News*. My brother was a writer, too, after he grew out of his rock 'n roll phase, and my brother's wife is also a writer, a good writer. I didn't start out planning to become a writer, but I suppose it wasn't a total accident, either."

The third of six children and the only girl, Jean grew up on a small farm near New Baltimore on Lake St. Clair's Anchor Bay. It was a semi-rural backwater, hardly a typical Detroit suburb.

"My dad was a Nebraska farm boy, real moral," Jean explained. "My uncle Gene told me once he was probably too

moral. He raised the family out in the country because he felt that was the best place in world to raise kids.

"They gave me a good Catholic education, which I didn't appreciate 'til about one month ago," she laughed loudly. In eleventh grade she transferred to Anchor Bay High School after an incident with a nun. "At the public school I was *always* in trouble," Jean reported with pride. "I got in with all the wild kids. I got popped for working on the underground newspaper, and as punishment I had to be co-editor of the school paper. We got in trouble on every issue.

"The White Panthers were sending literature and buttons to me, and I would hand them out at school. One day my mother picked me up from school looking pretty grim, and dragged me down to the post office, where the postmaster was awaiting us. He laid down this stack of White Panther literature and said they didn't allow it to go through the mails—it had all the stuff about dope and sex and fucking in the streets—and he burned it.

"I would have graduated when I was fifteen. [She had skipped sixth grade.] I had all my credits. The principal said, 'God knows, we'd love you to leave early, Miss Lienert, but there's a school rule that says you have to go to school seven semesters.' " But she finally did graduate, at sixteen, in December, 1970. The following semester she enrolled at the U-M.

After three terms, she quit school. "When I dropped out, I was living in the Nakamura Co-op across from Pizza Bob's, where I worked. For awhile I was day manager. Some people in town still know me only as 'Pizza Jean, the Pizza Queen.'

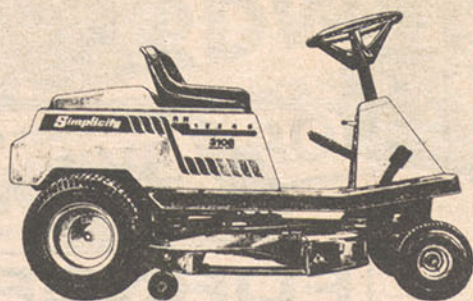
"Later on, when I was nineteen, I bought my own car—it had fifty-six thousand miles on it—painted it yellow, and started driving for Yellow Cab. All I knew how to do was check the oil. By the time I had sold that car, I had replaced most of the electrical system by myself. I gave it a brake job. The very first tuneup I ever did, a job that's supposed to take an hour, took *six hours*. I begged the guy who let me use his gas station to help me. I was in tears. He said, 'Nope, you've got to learn it yourself.'

"There were some real characters in the cab business—hippies, Ph.D.s. I worked for Alice Navarra at Yellow. She was wonderful. I used to wear these long skirts down to the ground—you could see the salt stains in winter. She'd say, 'You forgot to take your pajamas off this morning.' Or, 'Whadya do, brush your hair with an eggbeater, kid?'

"I did some theater back then. We called ourselves Peachy Cream Productions, and we put on plays at the Res College—all originals. 'The Banana from Outer Space'—that was one of my favorites—with singing, dancing bananas. Then there was 'The Janitors' with singing, dancing toilets."

Jean drove at Yellow for nearly five years. She met her husband there. Now manager of switchboard operations at

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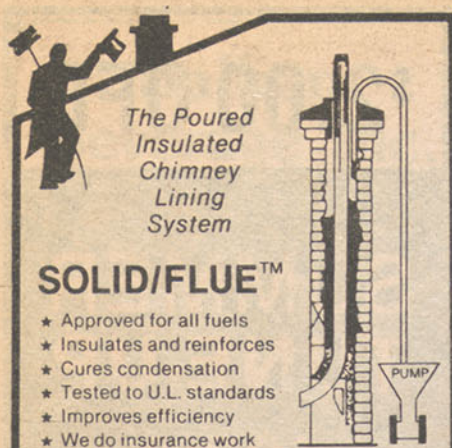
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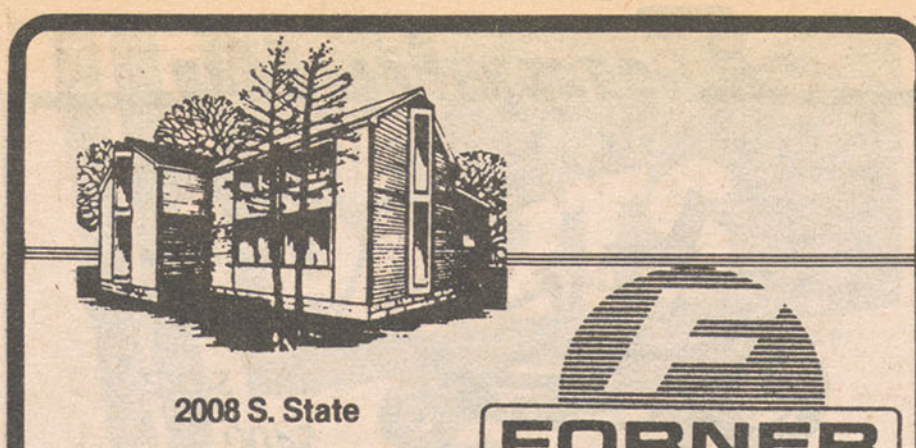


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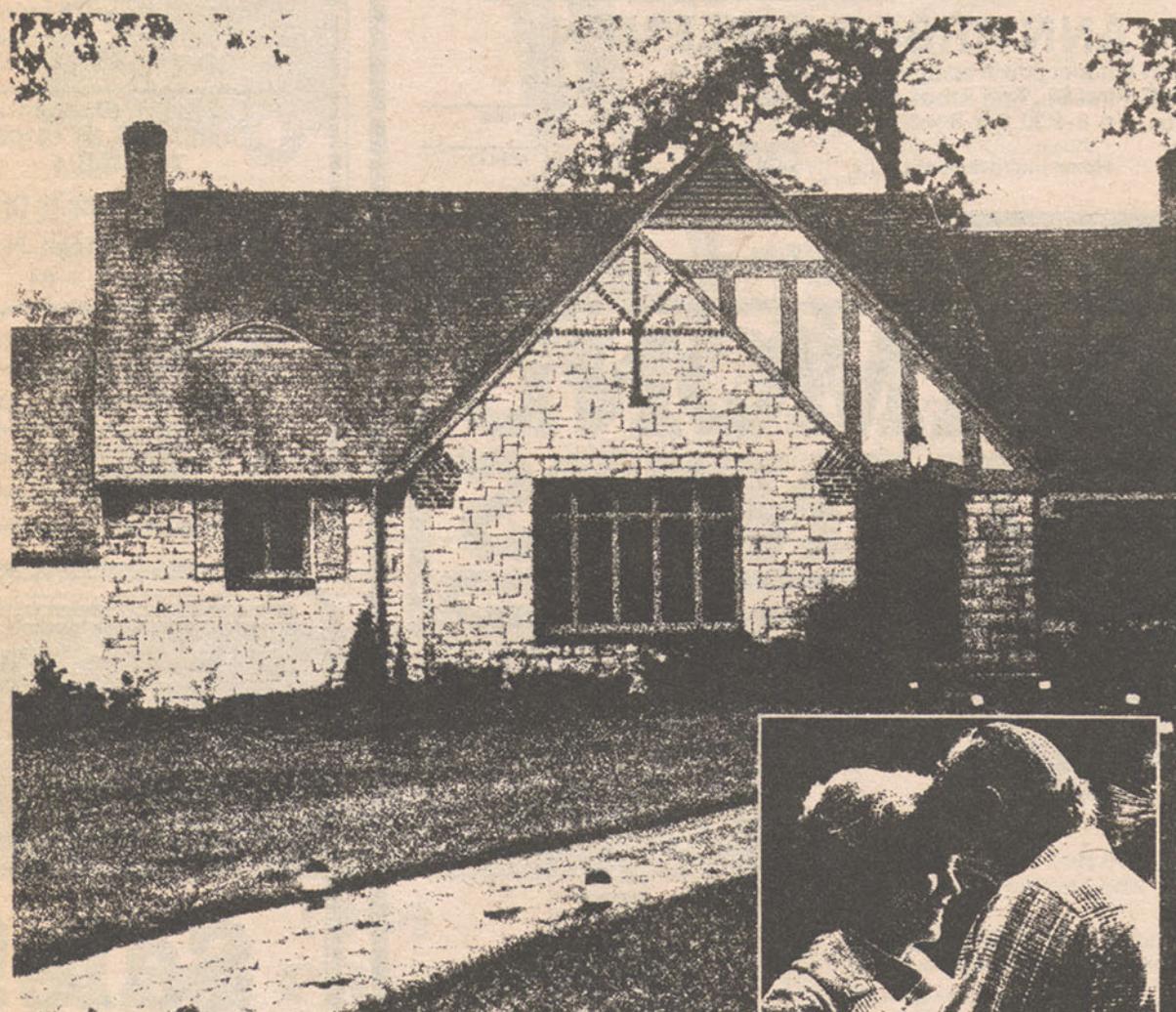
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"I just loved driving a cab because of all the people you meet. I think my dream job is talking to people and having a good time. I picked up Jason Robards once." But, Jean admitted, "it did get to me, driving a cab, after a while. The cab business went right down the tubes for a few years, with rising insurance costs and competition from Dial-a-Ride. I was audited twice by the IRS when I was cab-driving. They said I didn't make enough money to be alive. I said, 'I grow all my own food, I make all my own clothes, I only go to the store to buy paper towels.' The auditor asked me, 'Don't you buy underwear?' I said 'I don't wear underwear.' They ended up giving me thirty-four dollars."

In early 1977 Jean quit driving a cab and took a job at the Chrysler Proving Grounds in Chelsea, prepping cars for crashes. It was physical, hands-on work with cars. She learned how to weld and handle machine tools, and she ran drill presses and band saws. Jean created an award-winning union newsletter at the Chelsea plant. It served about 1,500 union members. She published it on her own time without pay, working on it during breaks, after work, on the weekends. The effort paid off. She won a U.A.W. award for layout and design, plus awards for general excellence, best human interest story, and best single issue. In August, 1980, during Chrysler's near-fatal swoon, Jean was laid off. That same month she lost a baby. The following month she was hired by *Car and Driver*. She was twenty-six.

In 1980 *Car and Driver* was on the way to becoming the U.S.'s leading auto magazine under the flamboyant leadership of publisher and editor David E. Davis. Davis had moved the magazine's editorial offices to Ann Arbor two years before and was establishing the irreverent but knowledgeable tone which would attract close to a million mostly affluent, mostly young, readers by 1984.

Davis recalls well the circumstances around hiring Lindamood. "Jean called her brother, who was then a managing editor at *Autoweek* magazine, and told him she wanted to get into writing, but that she didn't know how to go about it. Paul, who is just a sweetheart of a guy, told her that a spot had just opened up at *Car and Driver*. Jean applied.

"She came to the interview wearing a dress with blue jeans underneath. She said she figured she ought to wear a dress because it was an interview, but she was very nervous, and she felt more comfortable in jeans. So she wore both. All she had for clips was a mimeographed copy of a workers' newsletter she'd put out in Chelsea and a piece she'd written back

when she was driving a cab. She sat across the desk from me and just blew me away. I fell in love with her and hired her on the spot.

"An unusual thing happened after Jean did her first feature for the magazine. We received a ton of mail. Our readers loved it. They identified with the spirit of her writing. Basically, she has a terrific sense of our readership.

"There is something else, too. Jean is very well liked in the industry. Car company presidents call her on the phone just to chat. There are a lot of guys who have a lot more experience who don't have that rapport. There is something special about Jean. She just beguiles them."

Jean piloted the Porsche onto 23 north. The night sky above Ann Arbor was amber on our left. We shot across Washtenaw to Hogback, zipped past the sheriff's office, and turned into the driveway leading to the office building numbered after the famous BMW 2002. She pulled up next to my car and parked in front of *Car and Driver's* editorial offices.

There are some things about Jean that ought to be known. Once Jean boarded on the farm of Ike and Margarethe Kozminski, the Chelsea couple recently convicted of slavery. Jean was in the Del Rio when the FBI subpoenaed her to testify in the case. She said that Louie used to hide in the cow stalls to get out of work.

Jean has raced in two twenty-four-hour endurance races. She has won a demolition derby. She was held up at gunpoint once while driving a cab. Her canned cherries won at the Chelsea Fair. She grows beautiful tulips. Jean and Tom have a great stash of fireworks.

Dick Siegel and his Ministers of Melody played at their wedding. The wedding was outside. The maid of honor wore a bikini. They roasted a pig and two sides of beef. A friend bought a few rows of the corn crop on an adjoining field and landed his plane there. Five hundred friends showed up.

More than anything, her vast store of anecdotes identifies Jean as a good storyteller. She now makes a living at what has always come naturally to her.

"What's the hardest part of your job?" I asked her.

Jean thought a moment. Her manner turned brooding. "The hardest part of my job is that the people I write about are usually my friends. I mean, say I write what was said to me in confidence or in passing. Maybe then I've got a great story, but if I use it I'll be out a friend. That's always a hard call. I like people. I don't get off on hurting anyone."

Then Jean brightened. "But this is a dream job, really. Magazine writing is notoriously low-paying, and I do pretty well here in comparison. I get to travel, drive fast cars, hang out with all the people I idolized as I was growing up. I waited twenty-six years to enter society on my own terms. It was worth the wait."

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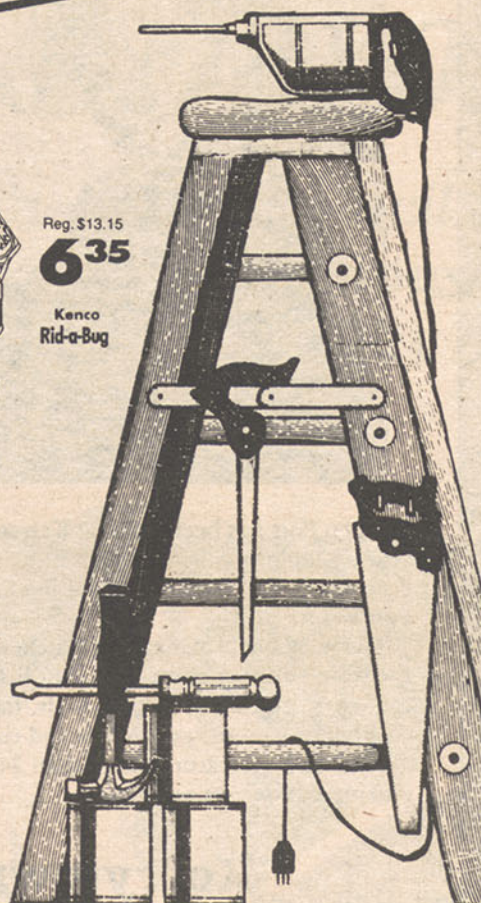
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STANDARD	50	37.2	40,000	3"	70%	\$130 ⁰⁰			

*These figures are based on results of tests prescribed by the Department of Energy, as published in the Oct. 4, 1977 Federal Register, under "Test Procedures for Water Heaters."

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The Budget Compromise

For the first time in memory, council Republicans and Democrats worked harmoniously together in completing details of the city budget.



DAVE SMITH

The catalysts (above): blunt Jerry Jernigan, a fiscal conservative of the first order, and boldly outspoken Democratic socialist Jeff Epton took matters into their own hands and got their parties together to hash out a budget compromise.

The negotiators (left): Republican workhorse Jim Blow and Democratic go-getter Kathy Edgren ironed out the details in negotiating the compromise.

No one was more surprised than city council members themselves when the council's six Republicans and five Democrats managed to reach agreement upon a package of changes in city administrator Godfrey Collins's proposed 1984-1985 city budget.

The bipartisan amendment to the \$38.7 million general operating budget contained a number of provisions noteworthy in themselves. It scaled back in-

creases Collins had recommended for both the property tax millage and the water utility rate, provided seed money for the inaugural Summer Arts Festival and for a proposed Community Development Corporation that will assist small businesses, and increased funding for public housing, child care scholarships, and Recycle Ann Arbor.

But even more significant than these specific changes is the fact that the two parties have finally set aside their abiding mutual enmity long enough to cooperate for their mutual benefit.

It takes seven votes to alter the administrator's budget proposal, so some degree of bipartisan cooperation was necessary if either party was to get any of the changes it wanted. Recent history, however, offered little reason to anticipate that a compromise could be worked out. Last year, for the first time since Lou Belcher became mayor in 1978, the Republicans lacked the necessary seven votes to change the budget by them-

By John Hinchey

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selves. But the two parties were still too estranged even to get to the stage of discussing possible areas of agreement.

This year was different. For one thing, the two council caucuses had had a year to get used to the fact that on matters requiring more than six votes, neither party had the numbers to force its will on the other. During the past year, Democrats and Republicans have had to work together on several politically touchy issues, from Tally Hall to the emergency shelter, and partisan frictions on council have greatly decreased as a result. Still, to reach compromise on the budget required that each caucus be willing to vote for some of the other's top political priorities. Most council members had little faith that partisan relations had improved that much.

Fourth Ward Republican Jerry Jernigan and Third Ward Democrat Jeff Epton got the ball rolling by persuading their respective caucuses that it was worth a try to seek a budget compromise. Though neither Jernigan, a hardline fiscal conservative, nor Epton, an outspoken socialist, are in any sense political moderates, they both possess the right combination of political realism and principled sociability required for making compromises. They met with each other to exchange their caucus's "shopping lists" and get a sense of what each side would have to give in order to reach a settlement.

"To get a budget amendment we can agree on, we're both going to have to be willing to put each other in a fairly positive light," Epton says he told Jernigan. "If we give you a millage rollback in recognition that it's part of our job to make sure that government doesn't get too big, then we need some concession to our position that there are some responsibilities of city government that are unfunded or underfunded." Jernigan agreed that this view made sense. Both Epton and Jernigan were able to persuade their caucuses that this was a fair basis on which to build a compromise and that the other side was sincere in its willingness to stick to these ground rules.

Mayor Belcher was openly skeptical that Democrats could refrain from making inordinate demands for more human services. He held back from these negotiations until the momentum toward compromise was already well established. But at the Republican caucus meeting the night before the budget was scheduled for adoption, Belcher took charge in his customary way. He adapted easily to changed circumstances and moved the matter efficiently toward a clear resolution. The strategy was to start by identifying which tax/fee cuts and spending increases each party might accept. Later, they would work on proposals about where to get the money to pay for it all.

Belcher began by steering his caucus toward a scaled-down compromise by which Republicans would get a one-quarter mill rollback (\$330,000) in return for cutting in half (to \$350,000) the city administrator's proposal to raise water and sewer rates. In proposing to keep

down the water and sewer rates, Democrats wanted to show that they, too, can be conscientious about finding ways to save taxpayers' money. Belcher's initial compromise proposal also included Republican-backed appropriations of \$25,000 for the new Summer Arts Festival and \$80,000 for new snow removal equipment at the city airport in return for Democratic-backed appropriations of \$60,000 for the Community Development Corporation and \$40,000 for public housing maintenance and rehabilitation.

The Republicans were all set to accept Belcher's view that this modest package was the best they could hope to get. Then Fourth Ward councilman Larry Hahn objected that he and Jernigan (who was absent) really wanted to try for the full half-mill rollback the Republicans had originally proposed. In return for the additional quarter-mill, Hahn suggested giving the Democrats the other two items they had put on the table which Republicans were willing to accept: \$52,000 for day care scholarships and \$37,500 for Recycle Ann Arbor. Belcher liked this proposal but warned that Democrats would be unlikely to accept it since it lacked the neat dollar-for-dollar trade-off of his own proposal. The Republicans agreed to go for the half-mill package first and to hold the smaller quarter-mill package in reserve as a fallback position.

As it turned out, the Democrats did respond to the Republican offer by placing more funding requests on the table, but they quickly withdrew them when the Republicans objected. In fact, the Democrats were so eager to get their funding priorities, especially for the Community Development Corporation, that they agreed to drop their request to cut in half the city administrator's proposed sewer rate increase. They were able to get the proposed water rate increase cut in half, at a savings to users of \$131,000, but this was considerably less than the \$700,000 savings Democrats would have realized by eliminating the water and sewer rate increases altogether, as they had originally proposed.

Once Jernigan and Epton broke the ice between the two caucuses, they were joined, and to a large degree superseded, as principal negotiators by Second Ward Republican Jim Blow and Fifth Ward Democrat Kathy Edgren. Both Blow and Edgren had previously been regarded as political lightweights by their opposing caucuses. But they surprised even some members of their own caucuses with their thorough, articulate grasp of the issues, their skillfulness in cooperation, and their good-humored persistence in working out the final details of the compromise package.

In these final stages of the negotiations, Blow and Edgren gave much of their attention to reaching agreement on

how to pay for the cuts and additional appropriations contained in the new bipartisan budget amendment. Some of this money was gotten by eliminating a few minor equipment purchases from the administrator's proposed budget. But most of it was gotten by eliminating some fat from various special funds, including \$294,000 from the parking system debt service and \$280,000 from special assessment funds. Most of these money-saving suggestions came from the Democrats, who have been working persistently since last year's budget sessions to identify ways to trim the city budget without cutting into services. Unlike a year ago, this time Republicans eagerly seized upon Democratic fat-trimming ideas as a way to get the money they wanted to give back to taxpayers.

In fact, during a discussion of the budget on Community Access TV's "Council Comments," Republican councilman Blow suggested that the most significant fact about this year's budget process is that for the first time in memory the city administrator did not get everything he wanted. For instance, Collins wanted to keep a cushion in the parking system fund (which pays the mortgage on city parking structures) in case it should be needed to help pay for a future Downtown Development Authority project. During the same discussion, Edgren added that the Democrats had found more than \$2 million that could be trimmed without harm from the city budget. Less than half of that was actually included in the bipartisan budget amendment that finally passed council. The semi-hidden stashes are traditionally held by city administrators in case the city suddenly faces a money crunch. Edgren strongly hinted that the Democrats, at least, don't intend to wait until next year's budget sessions to try to get at the rest of that money.

It was clear that Democrats and Republicans still have very different priorities about what to do with any future budget savings. The Democrats want to increase funding for public housing and other social programs they see as underfunded, while the Republicans' first impulse is to return the savings to the taxpayer. But in the euphoria following the achievement of the bipartisan budget agreement, neither party insisted upon the underlying differences that still separate Democrats and Republicans. Toward the end of their televised discussion, Blow, Edgren, and First Ward Democrat Larry Hunter all agreed that this year's bipartisan budget agreement may signal the beginning of a new era, in which partisan sniping among council members may finally be giving way to a more productive debate between the elected officials who make policy and the city bureaucracy which sees that the business of city government is carried out efficiently. Though no one expects the council to present a united front on every policy issue, all eleven council members now know how to talk and work with each other. They have acquired a renewed appreciation of the value of such bipartisan cooperation. □

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TODAY:

How the County Parks Commission persevered to restore a historical prize.

This fall, refurbished millstones will again grind flour at the Parker Mill, one of Washtenaw County's most interesting historic sites. The Washtenaw County Parks and Recreation Commission plans to open its prized acquisition to the public in September or October, when it completes \$100,000 in restoration work on the main mill building and its milling equipment.

Built in 1837, the Parker Mill is an amazingly durable anachronism. It did custom grinding for nearby farmers and sold small amounts of flour in local markets until the 1950s. It never converted to steam-powered rollers as larger mills did during the late nineteenth century. Thus its grain cleaners, sifters, and elevators are of nineteenth-century vintage—intact, and in good condition.

Few mill efforts are so lucky. Most begin with empty mill buildings and face massive problems just tracking down compatible mill equipment to replace what was removed when the mills were converted to factories, stores, or homes.

Project architects Preservation Urban Design Incorporated have given the job of restoring the milling equipment, which has suffered some from dampness and disuse over the past quarter-century, to Amos Schwartz, an ex-Amish fourth-generation carpenter and timber framer from Geneva, Indiana. Schwartz has a long list of mills and other historic restoration projects to his credit, including the Atlas gristmill at Crossroads Village near Flint.

The county's effort to purchase the Parker Mill began some eight years ago. Rick Neumann, then a local preservation architect, now heading his own firm in Petoskey, urged the fledgling County Parks and Recreation Com-

mission to look over the impressively detailed restoration plans for the mill drawn up by U-M architectural history students Bob Muetting and Jim McClure as a class project. Their research showed clearly that the Parker Mill, an unprepossessing barn-like structure when viewed from Geddes Road just east of Dixboro Road, was actually a rare yet neglected relic from the nineteenth century.

From the 1820s, water power had been the prime means of operating many local industries. Water-powered mills on the Huron River and its tributaries during the 1820s sawed timber for building the county's first homes and stores. Later, dozens of mills in the Huron watershed milled wheat and processed wool, two of the county's chief exports.

Scattered stone foundations and remnants of the millraces that diverted water to the mills are all that remain of most of these early industries, but the Parker Mill was still virtually intact, as if its operator had simply left to do an errand and had never returned.

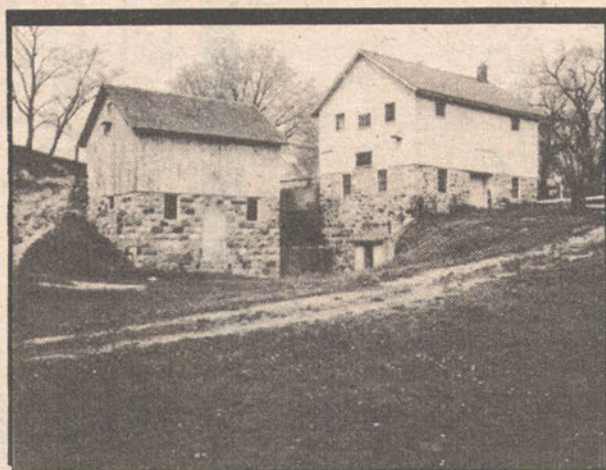
Paper sacks stamped with Parker Mill buckwheat and pancake mix labels were still sitting in a storage bin.

The County Parks and Recreation Commission pushed the mill property to the top of its list of natural and historic sites worth preserving. Beginning in 1978, the commission doggedly appealed for four years to the state's Kammer

Land Trust Fund for a grant to purchase the Parker Mill, to be supplemented with county millage funds. In 1982, the request was finally granted, "partly, we felt, because the Land Trust Fund board didn't want to see us come through that door again," laughs County Parks Planner Karen Rollet.

Originally the county was interested in pur-

(Continued on pg. 39)



The cider mill (left) and gristmill are most impressive when viewed from the floodplain of Fleming Creek. Water was diverted through an underground millrace to the turbine beneath the gristmill.

The



YESTERDAY:

Driving along Geddes Road from Ann Arbor to Ypsilanti, you can imagine yourself on a country road of fifty years ago, only occasionally confronting the twentieth century as you pass institutions like Concordia College. Even one hundred years ago there were more ancient resonances for the passers-by on Geddes Road, for parts of it follow the old Potawatowmie Trail.

The original, complete version of this article, "A History of the Parker Mill and Its Environs," is on file at The Bentley Historical Library. It was commissioned by the Washtenaw County Historic District Commission.

PARKER MILL

By SANDRA SHAPIRO

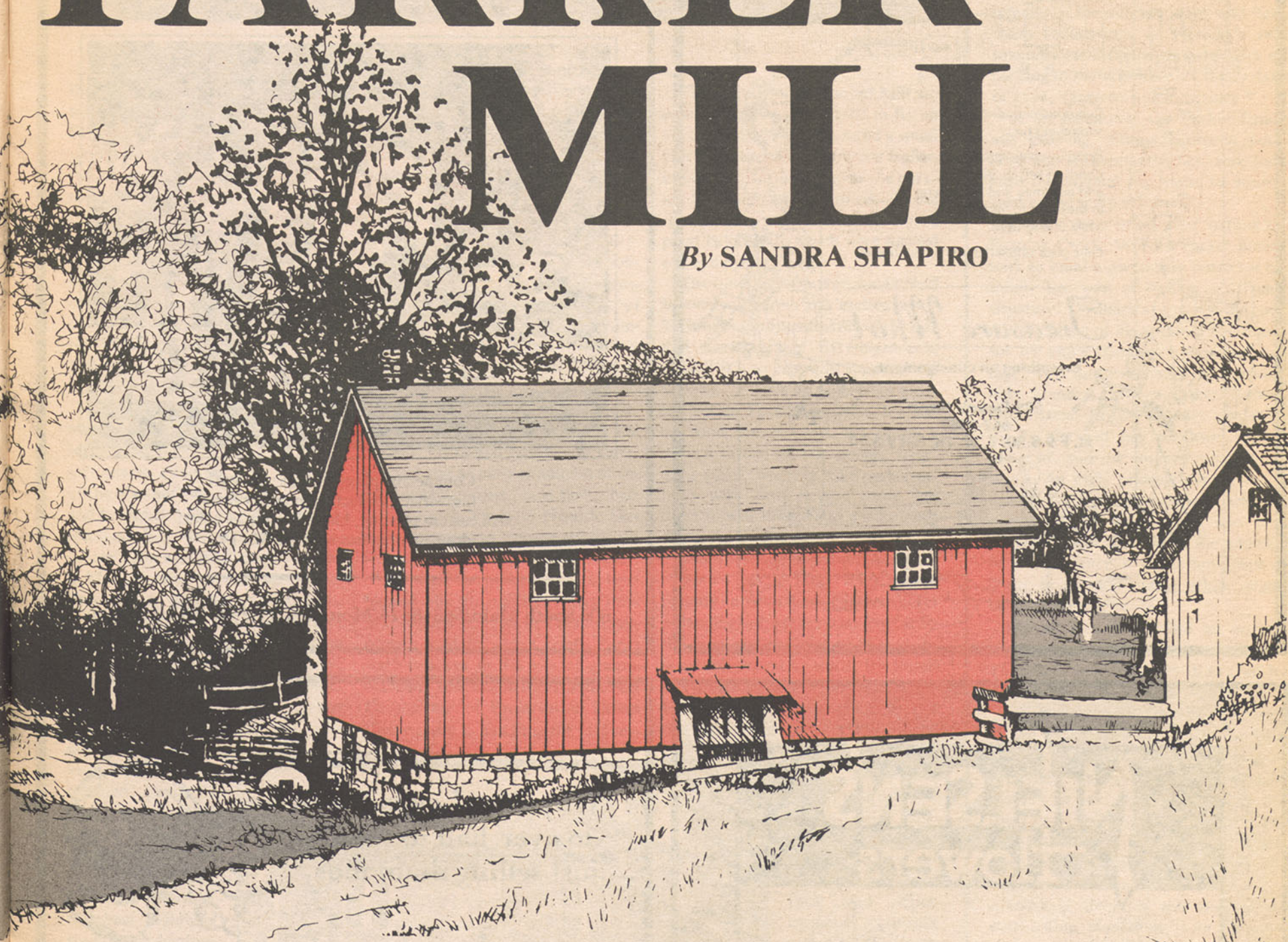


ILLUSTRATION BY MARYANNA ZAWISKA
STORY LAYOUT BY JACINTA SHELIDE

A story of old-fashioned industry and thrift when energy was precious.

Near the intersection of Geddes and Dixboro Roads, Fleming Creek flows into the Huron River. At this river junction and road crossing, in the last quarter of the nineteenth century, William Parker, an English immigrant from the village of Quainton, Buckinghamshire, built a dam, a couple of frame mill buildings, a log structure, and a stone house, all of which are standing today.

The successful immigrant farmer diversifies and builds a mill, then erects an impressive house.

By 1860, nearly twenty percent of Michigan residents were foreign born, mainly from the British Isles, Germany, Canada, and the

Netherlands. James Parker, William's half-brother who lived in Ann Arbor, wrote in 1861 to encourage William to come as soon as possible. He allayed fears about the Civil War: "We are as much as four or five hundred miles from the nearest battle." He advised the best method of journeying from New York to Ann Arbor and to "look out for sharpers." And he requested they bring a few items from home when they came.

What William Parker would do in Michigan is not mentioned in the letter, but since his father and his younger brother were agricultural laborers and William himself had served an apprenticeship as a wheelwright, it probably seemed obvious how he would manage. He had apparently accumulated enough money to pay for passage to America, transportation to Ann Arbor, the purchase of land when he got there, and expenses until his first harvest. Family tradition has it that Mary Lawley

Parker, his bride, had saved up her "beer money" from her days as a lady's maid near Quainton.

In 1863, about a year after William and his bride arrived, William purchased land in Ann Arbor Township (brother James lived nearby) and built a log house, using timbers that had been part of the skid way or ramp for an old sawmill on the property. It seems likely that William's acreage had not been "improved" as a farm, so clearing land for crops must have been a priority.

By 1872, William was a pretty well-established farmer. In a letter to England, he took stock: he had 20 cows, 3 horses, 18 sheep, 13 hogs, 127 bushels of barley, and 230 bushels of wheat. He had also acquired more land, buying adjacent pieces in 1867 and 1872. He was thinking, he said in the letter, of building a mill on Fleming Creek and grinding corn.

A cornerstone of the mill's foundation is, indeed, *(continued on pg. 39)*

How about a change?



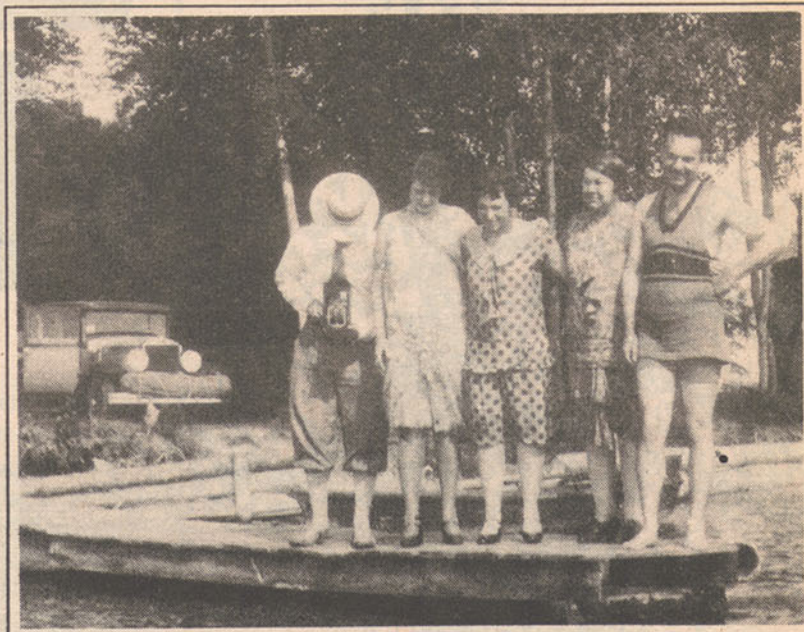
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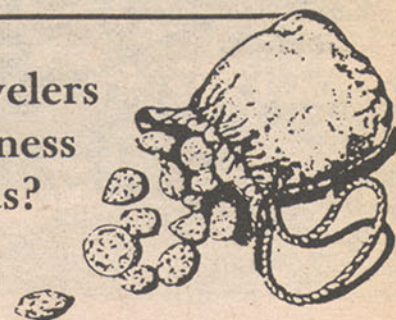
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TODAY: (Conclusion)

chasing the upland farm fields and the Parker family's imposing stone homestead as well as the mill and Fleming Creek bottomlands. But it settled for acquiring the mill and twenty-seven floodplain acres from owner Fred Matthaie Jr. in a combined gift-purchase arrangement amounting to \$256,000. Matthaie plans to develop the thirty-one upland acres for office use but meanwhile leases it to the county for a dollar a year. The exact future of the Parker house, which is on the National Register of Historic Places, is uncertain.

Just down the road is the estate where Matthaie grew up, now transformed into the U-M's Radrick Farms golf course. (Radrick is an amalgam of the Matthaie sons' names, Conrad and Frederick.) His father, Frederick Matthaie Sr., was a Detroit storekeeper's son who graduated from the U-M and established American Metal Products, an automotive parts firm. In the 1920s and '30s a number of Detroit industrial figures (including Henry Ford's notorious henchman, Harry Bennett) bought up farmland along and near the Huron between Ann Arbor and Ypsilanti for their country estates. Fred Matthaie Sr. donated hundreds of acres to the U-M for the golf course and the Matthaie Botanical Gardens. Other former Matthaie holdings are held for development as offices and a technology park.

The Friends of the Parker Mill, a private non-profit group, has formed to raise funds for further restoration of the mill and for operating expenses. This small group includes a number of dedicated enthusi-

asts who conveniently combine great personal interest in the project with a host of useful skills. Joe O'Neal, Kerytown developer and a leading Ann Arbor builder, has a fascination with water power dating back to childhood visits to the great dam projects of the Thirties. His favorite construction project was a dam and reservoir in Oklahoma. Locally O'Neal's firm re-

built the Barton, Argo, Superior, and Geddes Dams on the Huron after the 1968 flood. Dick Rowland of Ann Arbor's Buckheim and Rowland public relations firm is a confirmed history buff and old-house addict in charge of raising funds for the mill. Ann Arbor lawyer and preservationist John Hathaway provides legal advice. Perspective on parks, along with the political savvy necessary to guide the project through the shifting sands of Washtenaw County politics, is supplied by present and former County Parks commissioners Nelson Meade and John Seelye and Ann Arbor School Board chair Bob Gamble. Gamble was the first director of the County Parks and Recreation Commission and an early champion of the Parker Mill project. Jane Bird, chair of the tough Ypsilanti Historic District Commission, represents the interests of eastern Washtenaw County.

All in all, the mill project has been blessed—by the mill's excellent physical condition, by its well-placed supporters, and by able County Parks staffers adept in the arts of grantsmanship and negotiation. Architect Dave Evans of Preservation Urban Design, who is handling the mill res-

water.

The Friends of the Parker Mill are now starting to raise funds to fix up the cider mill (\$40,000), build a small visitors' center with restrooms and interpretive information near the parking lot (\$60,000), and to rebuild the timber dam and re-create the mill pond (\$200,000), which were washed out in a recent flood.

The quiet, soft-spoken Joe O'Neal becomes talkative and excited when he thinks of the possibilities of the mill and surrounding fifty-eight-acre park. "It's so centrally located," he bubbles. "It's not an Ann Arbor project, not an Ypsilanti project. It's not off some remote road. It's within a stone's throw of the sewage treatment plant, where a bike path connects with Ann Arbor. Some day there'll be a bridge and a bike path along the river from the mill clear to Ypsilanti. Also," he pauses for effect, "there's something back there nobody knows is there. Eighteen acres of landlocked, useless land, cut off by the river and railroad track and inaccessible except by water. It's leased by the county from the city and called Forest Park. It's a lovely little spot that could some day become accessible by a Fleming Creek underpass beneath the railroad bridge."

County Parks and Recreation director Roger Shedlock and other county officials hope to persuade state and federal highway bureaucrats to allocate money from the state's critical bridge fund to replace the badly deteriorated existing bridge and to realign a dangerous stretch of Geddes Road in the bargain. A curve in busy Geddes

Road presently bisects the park and passes only a few feet from the mill itself, which was hit by a car once in recent years. If county officials are successful, the abandoned roadway will be returned to its state as a narrow country lane where farmers traveled by wagon to William Parker's mill.

—By Anne Rueter and Mary Hunt



Built of fieldstone and lumber from the Parker farm, William Parker's house reflects his English background.

toration, happens to be a mill buff from way back; his collection of old flour bags is a favorite workspace ornament.

County Parks millage funds have been used for the restoration. When the mill interior is opened to the public this fall, the mill's drive shaft will be operated electrically, until the mill pond is restored to provide a head of

YESTERDAY

(Continued)

dated 1873. By 1875 the mill was definitely in operation, possibly utilizing the remains of the millrace, dam, and fieldstone foundations of Fleming's 1824 sawmill located on the same spot and, according to the Washtenaw County Atlas of 1874, "gone to ruin long since."

In the meantime, the Parker family was growing. Frame bedroom additions and a summer kitchen were built onto the original log house to accommodate the seven children.

Twenty years or so after settling on Fleming Creek, William Parker undertook to build a permanent home for his family just west of the log and frame structure. William's inspiration was not the home of his youth in Quainton, for we know that was a thatched cottage. The house he built is considerably grander, with a rather formal, symmetrical English quality conferred by its matched bay windows, ridged hip roof, and the coursed ashlar fieldstone. An early photograph shows an equally formal landscaping scheme, neatly pruned evergreens, and tidy circular flower beds. With the addition of an iron fence, it would have been at home in an upper-class urban neighborhood of its day.

But all this style belied an organic relationship to the farm and family. The plans were probably drawn up by the owner-builder. The ruddy fieldstone was quarried from the property by the Parker men in cooperation with the Ann Arbor building firm of Walker Brothers. The red-tinted lime mortar is thought to have been produced on the spot, in a hollowed-out area near the creek still visible from Geddes Road. The lumber used inside, notably the butternut window framing and the contrasting strips of ash and walnut wainscoting, also came from the farm and was finished and turned on a lathe in the mill.

By the turn of the century, William Parker was a prosperous farmer and established miller. His daughters, except for one at home, were married and settled in surrounding farms and villages. One son had established himself as a carpenter and would also have his own farm nearby in Superior, and the other brought his wife to live in the stone house, destined to step into his father's shoes on the farm and mill.

Considerations in locating early settlements in Washtenaw.

The area in Michigan to which William Parker was drawn, primarily by family ties, might be described as a nat-

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ural settlement artery in the opening up of the Michigan frontier in the 1820s and 1830s. Waterways were looked upon as potential transportation routes at first and then as sources of power for sawmills that could transform trees into shelter and gristmills to mill grain into flour. The Huron, with its steep gradient (two hundred feet between Portage Lake and Rawsonville), fulfilled its promise as a power source, but in its natural state it was never readily navigable above Rawsonville. Flatboats would carry settlers and goods upstream that far; then the rest of the journey to the "interior" would have to be made by wagon. There was considerable talk from time to time, even legislation, to provide for removal of those "slight impediments to navigation" that existed naturally on the Huron or had been created by damming. But no action was ever taken, probably because the railroad, completed to Ann Arbor in 1839, provided an alternate means of transportation.

The reminiscences of earliest pioneers in the 1820s dwell on the difficulty of overland travel through the brush, forests, and swamps that made today's forty-five minute drive between Detroit and Ann Arbor a difficult three-day journey back then.

Potential townsmen and farmers alike were greatly concerned to plat their towns and establish homesteads with access to transportation routes, markets, mills, and supplies. In the earliest days, it was most prudent to settle along the rivers and streams, making use of the Indian trails that followed them and crossed where human and animal experience had detected a ford or narrower passage, and choosing sites where the land was open and drainage and soil seemed good. If the stream was to serve as a power source, then there were additional things to consider: a swift current, possibly a bend in the river, banks that would accommodate the mill structure, and nearby roads to give access to it.

The French were the first whites in the area, but they came primarily to trap and trade for furs with the Indians. Only occasionally did they erect structures that served double duty as trading posts and temporary housing. Such a structure existed at Woodruff's Grove (now within Ypsilanti city limits) when the first American immigrants began to arrive to buy land at Detroit and settle the "interior" of Michigan in the 1820s. The great majority of these first settlers of Washtenaw County were New Englanders, driven west by overpopulation and rural decline in the northeast, often settling first in New York (and thus called "York State Yankees") and then moving on to the new lands opening up in Michigan, Ohio, and Illinois. Those not forced by economic necessity to seek new livelihoods in the territory often came with money to invest, hoping for economic gain.



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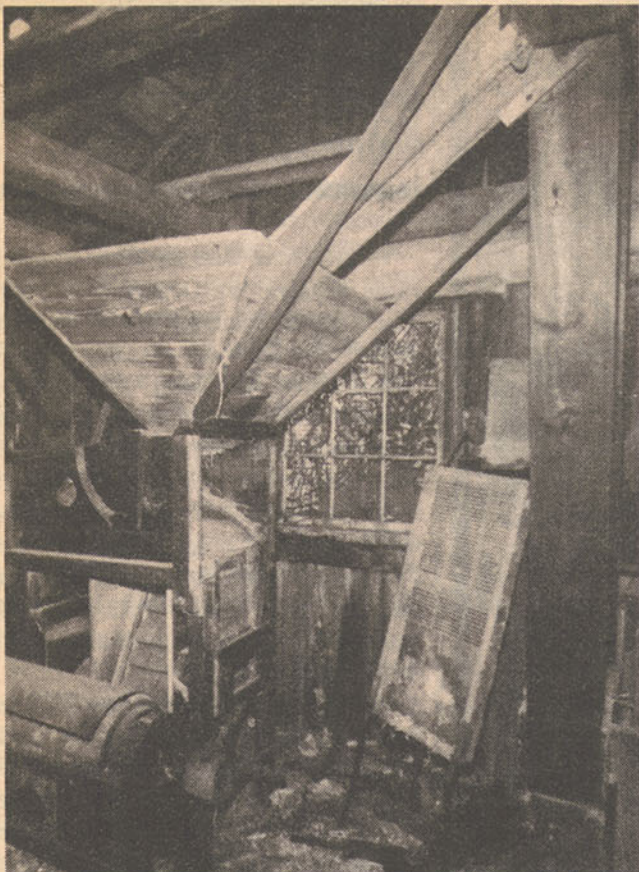
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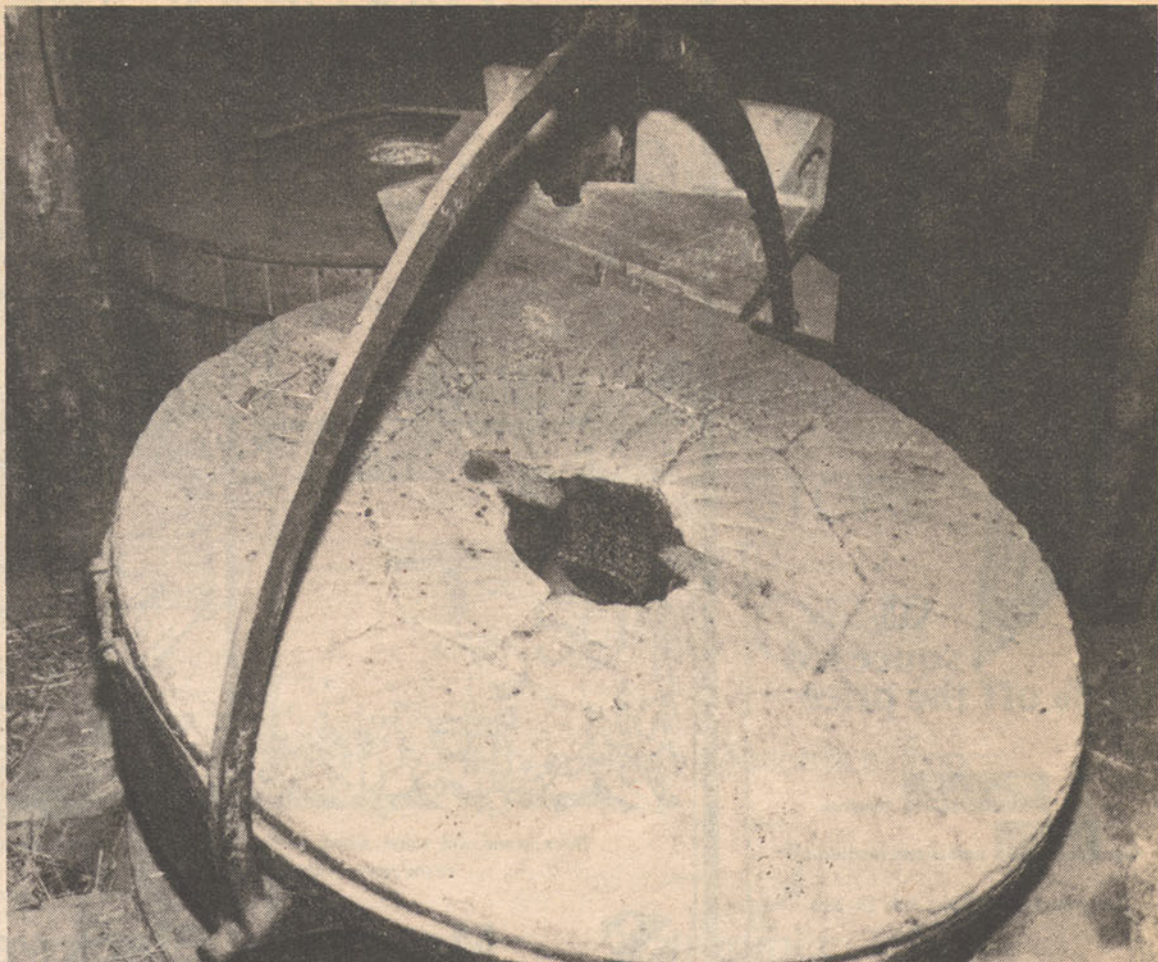
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(Above) **Cleaning the grain.** See (1) on mill diagram. The narrow, boxed-in elevator (right) carried grain to the cleaner/seperator (center). The grain was dumped into the hopper at the top and sifted through a series of screens, separating grain from dirt and debris. (A damaged screen is seen propped up against the elevator shaft.) In the lower foreground is the fan that blew the chaff and dust off the grain.



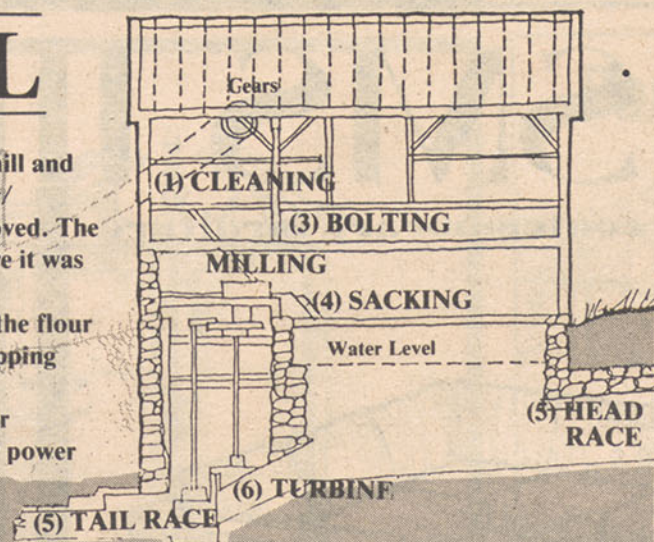
(Above) **Milling the grain (2):** This millstone, forty inches across and weighing one ton, rotated on top of a stationary stone, crushing the grain between them into flour. The grain entered through the hole in the center of the stone, gradually moving outward through the grooves as the particles were ground finer. Here, the millstone has been lifted by a semi-circular hoist and flipped over

for sharpening or cleaning.

The GRISTMILL

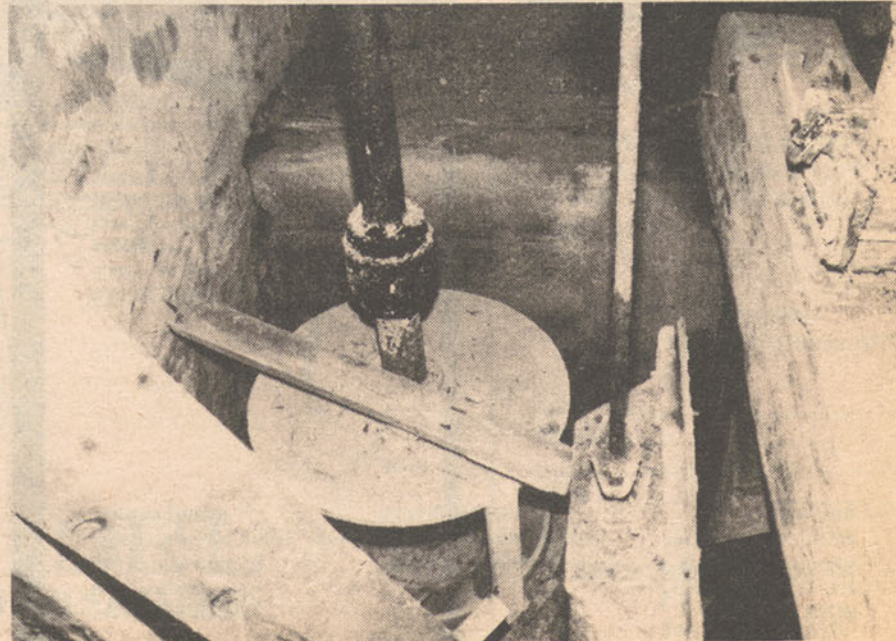
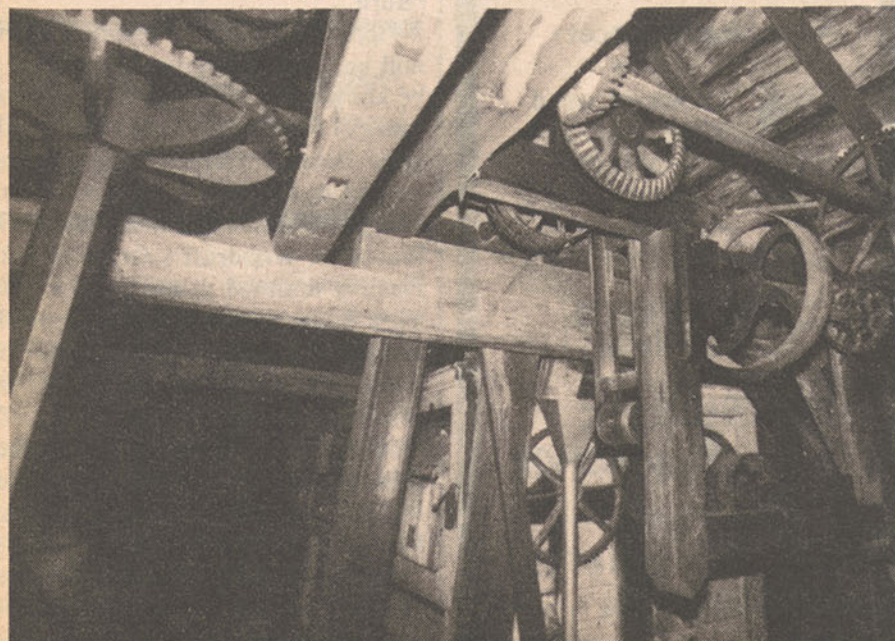
(Below) **Sifting the flour (3):** The octagonal drive shaft at left turned the horizontal series of gears at right, which were connected to the bolting reel in the background by pulleys. The silk cloth on the bolting reel separated the flour into different degrees of fineness.

Grain was unloaded into the upper floor of the gristmill and carried by a narrow belt-driven elevator to the cleaner/seperator (1) where dirt, debris, and chaff were removed. The grain then dropped down to the milling area (2), where it was ground into flour, then carried via small bucket-and-conveyor-belt elevators to the bolting area (3). There the flour was sifted into various degrees of fineness before dropping through chutes into sacks (4). The millrace (5), an underground canal from Fleming Creek, carried water through the turbine (6). All the machinery was run by power from the turbine.



(Below) **The power source (6):** All the mill machinery was run by a mere twenty-five-horse-power turbine (center) located in a four-foot-deep pit beneath the gristmill. Water flowed through the turbine from the gate at right, turning the shaft.

Drawing by Richard Macias after original drawings by Jim McClure and Bob Muetig



PHOTOS BY DICK ROWLAND

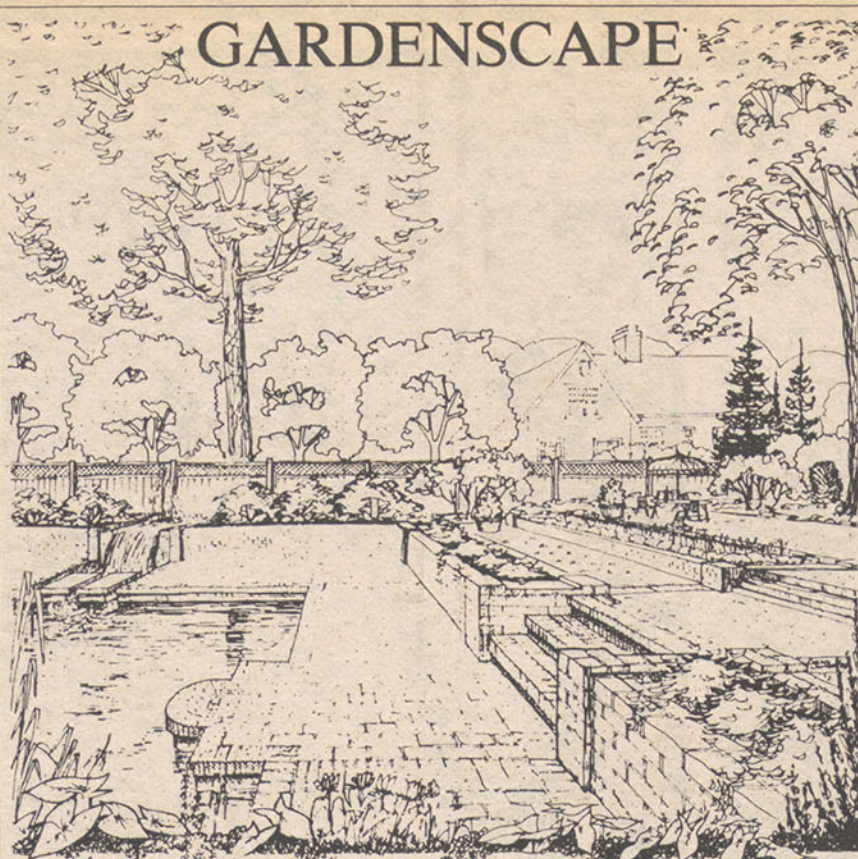


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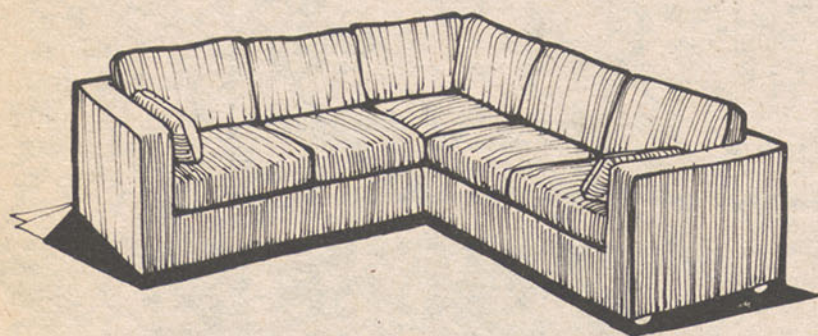
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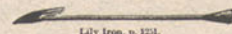
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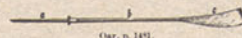
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The enterprising Geddes brothers and the busy hamlet of Geddes Mills.

When John Geddes from Pennsylvania stopped at Detroit ("a dilapidated place lacking good drinking water") in 1824 as a young man of twenty-three, the land office recommended Washtenaw County as a favorable place to look for land, and John went out to see for himself. On the way, he passed through the brushwood-covered, boggy flatlands near the lakes and found terrain that pleased him better—rolling glacial moraine cut by clearings that seemed to invite settlement.

Geddes described the few of these that he passed through on his initial journey: Woodruff's Grove, where there was "only a French house"; Ann Arbor, with the first rude structures erected by John Allen and his companions; and, near the Huron on a trail between these two towns-to-be, a sawmill under construction by two New Yorkers, Robert Fleming and David McCord, on a stream that flowed into the river at this point. A couple of miles west of this spot, Orin and Ann White had some property they were beginning to turn into a farm. That was the extent of settlement at that time.

John Geddes decided to buy some property near the river in Superior Township and then went back east with reports sufficiently glowing to persuade his elder brother, Robert, to sell his two-hundred-acre farm in New York State and set out for Michigan with John in 1825. Robert reputedly arrived in Michigan with \$2,400 in his pockets and thus was known as the richest man in the county. He purchased over a thousand acres in Superior, Pittsfield, and Ann Arbor Townships, residing for the most part in Ann Arbor Township, where John also bought land upon his return.

Apparently Robert Fleming's sawmill on Fleming's Creek, as it came to be known, did not prosper—either because of some functional defect or possibly because Fleming did not stay around to tend it himself. (After presiding at a famous Fourth of July celebration at Woodruff's Grove in 1824, Fleming returned to his home in New York State and disappeared from the annals of our local history.) In any event, by 1829 the Geddes brothers had constructed their own sawmill on the Huron, near where Dixboro Road crosses today. It continued to function for at least half a century. William Parker's son Fred, who was born in 1867, remembered going to Johnny Geddes's as a boy with his father to have wood sawn on the old-fashioned upright saw that moved so slowly that

people jokingly claimed it could be sharpened while it was running. It went up today, they said, and down tomorrow.

As the years passed, Robert Geddes mostly tended to his farm and kept a lower profile than his brother John, who was widely known and respected as "Uncle John" or "the venerable John" by the time he died in 1889. For about forty years, John ran the mills owned by his brother. He was elected a representative of the state's Sixth Legislature, was a founding member and officer of the Michigan Pioneer and Historical Society, served as longtime director of the Geddes School District, and acted as first postmaster of Geddes's short-lived post office in 1875. The Fleming Creek-Huron area came to be known as Geddes or Geddes Mills or Geddesburg.

New Englanders in Washtenaw County sought out harnessable water-power sites for settlement because it was in their background; they knew the technology. Clearing land for crops was, of course, the priority, but mills soon proliferated. Fred Parker knew or had heard of at least five mill seats along Fleming Creek before and during his youth, including the Hawkins sawmill, a flour mill (besides his father's), and Chauncy Knapp's wool-carding mill near Dixboro, said to have been in operation since 1829.

On the Huron near Geddes it was the same story on a larger scale. One dam may have supplied water for several operations. The 1850 federal census lists a Geddes sawmill, gristmill, and plaster mill all at the same location, each employing just one or two men. Mills in turn spawned related enterprises. Furniture-making, cooperage, crate-making, and shingle manufacturing all could be found near mills. They, like many of the mills themselves, were usually small operations carried on by a single individual or family in addition to farming. Raceways diverted and concentrated the flow of water to the mills and back to the rivers. Log dams were built to further regulate the water supply.

Washtenaw apples, timber, and wheat: important local products.

We tend to forget the importance of wheat, sheep, orchard crops, and lumber in Washtenaw County in the last century. Remnants of orchards mark every historic farmstead. In 1887 the Parkers built a second, smaller board-and-batten structure near the gristmill. It housed a manual cider press and a cleaner-separator that was run by the shaft in the main building via a connecting belt. Vinegar produced was stored in the cool cellar of the stone house and sold to Ann Arbor groceries along with

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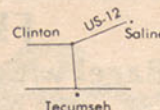
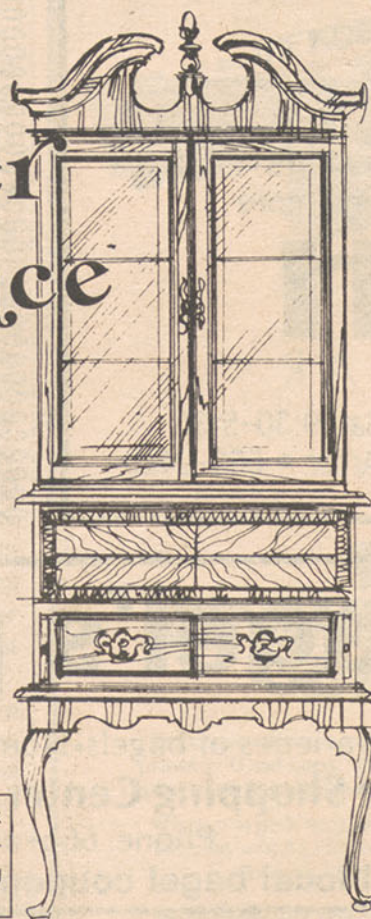
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There is less in the landscape to remind us of the magnificent timber that was still very much in evidence after the Parkers arrived in the 1860s. No doubt a great deal of fine hardwood was squandered in the haste to clear the land, but its value was also recognized, and hardwood lumbering was certainly taking place in the area by the second half of the nineteenth century. It is possible that immigrants from England and Europe were more appreciative of the wealth of fine lumber that still existed here, having recently arrived from lands that had been deforested for centuries. Products of virgin Michigan hardwoods still can be found in Washtenaw County if one knows where to look for them: in the woodwork of old homes like the Parker house and in tables, cabinets, and even church collection plates.

There were also other uses for the abundant timber. The earliest trains burned cordwood. It seems reasonable to conjecture that John Geddes's sawmill, situated near the tracks on the Huron floodplain, might have been one of the suppliers of fuel (or even ties) along the Michigan Central route to Ann Arbor after it was completed in 1839. In 1854 the Geddes mill was partly taken over by the Lund-Chapin enterprises of Ann Arbor for a paper mill utilizing rags to produce "print, book and tobacco papers, colored mediums and wrapping papers." We know that female sorters were driven out from Ann Arbor every day. The Lund-Chapin mill continued in business until 1865. Softwoods also spawned an industry. In the 1860s a pulpwood mill, which had by that time replaced other operations at the Geddes mill seat, all but eliminated the abundant local poplars.

Industrial progress bypasses the Fleming Creek area.

The economy William Parker found on his arrival at Fleming Creek in the 1860s was mixed agricultural, supplemented by small local water-powered milling operations and related enterprises. Despite its favorable location, linked by road and railroad to the nearby towns of Ann Arbor and Ypsilanti, and also to the much larger commercial and manufacturing centers of the Midwest and to the Great Lakes, the Fleming Creek area remained a bucolic backwater. Michigan's lead in wheat production had begun to give way to the Plains States. The lumbering focus was shifting northward. The one- or two-man mills that had dotted the countryside along streams in Washtenaw County were becoming obsolete. Technological improvements were making commercial concentration of steam-powered manufacturing and processing operations more economical.



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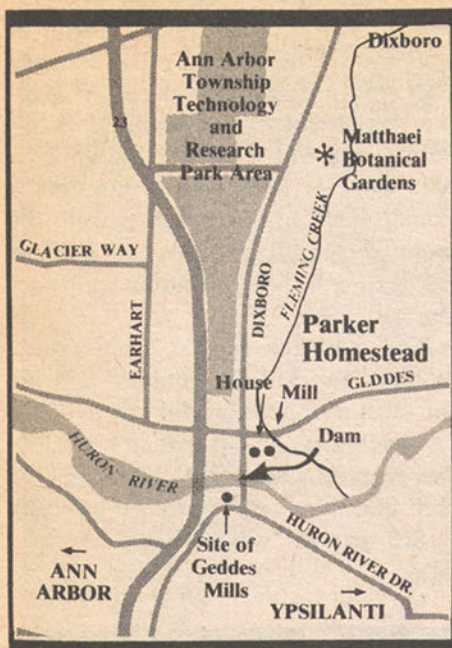
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Although technological changes and improved transportation systems had an effect on the daily life and economy along such rural stretches of the Huron as the Geddes area, few really dramatic changes would occur in the landscape for nearly a century. More land would be brought under cultivation, utilizing at first the cumbersome steam threshers and combines that rattled and roared their way from farm to farm in a given area. Some consolidation of land holdings would take place, resulting in large operations such as the Oaklands dairy farm. Gravel pits were opened up. Railroad spurs were built and trackage increased. Around the turn of the century double track was laid between Geddes and Ann Arbor.

Apart from an increase in comforts and amenities, the nearly self-sufficient farm life went on as before. The fact that William Parker built a gristmill utilizing waterwheel and grindstone technologies in 1873 suggests that there was a demand by local farmers for custom-ground feed and flour for their homes and farms—especially so, perhaps, since John Geddes's flour mill had burned down in the 1860s.

In the beginning, the Parkers ground feed (with a corn cracker adapted from the nearby plaster mill) for their own use and for neighboring farmers, and flour for themselves and others. Later on, their operation became partly commercial, as they began wholesaling flour and vinegar to Ann Arbor groceries. It diversified, especially after William's son George took over in 1910 and began producing buckwheat and whole-wheat flours and pancake mix for local stores.

Social life around Geddes: family, neighbors, school, and church.

When the Parkers first arrived in the Geddes area in the 1860s, they found, in addition to an established economy, a set of social networks already in

place. These revolved around school, church, farm associations, neighbors, and relatives they remembered only dimly or had never met before coming to America. There was particularly close contact with the James Parkers, whose farm was located farther up Dixboro Road. The young family was doubtless greatly aided in establishing itself by the material and emotional support from this older branch. In describing the contents of their first house, Fred Parker makes several references to things that came from "Uncle" Parker's—his mother's first Singer sewing machine, for example.

Establishing ties with one's homeland church would seem an obvious first step for newcomers, but this was not easy for the Parkers since the trip to St. Andrew's Episcopal Church in Ann Arbor was not always feasible. Many of their neighbors belonged to Dixboro's Methodist Church, which was much handier. From the second generation on, Parkers were members, too. Church-related activities—suppers, picnics, money-raising events—provided social opportunities for Parkers up through the fourth generation, and membership in the church is the only thing linking several Geddes-area families today.

The nearest thing to a community center for Geddes residents was the Geddes school on Geddes Road. It was a one-room frame structure, twenty-three by twenty-eight feet, with a chimney at the north end. Additions had doubled its original size by the 1940s. It was torn down for the US-23 expressway in 1965.

Besides housing Ann Arbor Township District 8 schools (grades K through 8), the building was utilized for Sunday schools and community meetings as well as school-related box socials, theatricals, spelling bees, and the like that played such a large role in rural communities in the early days.

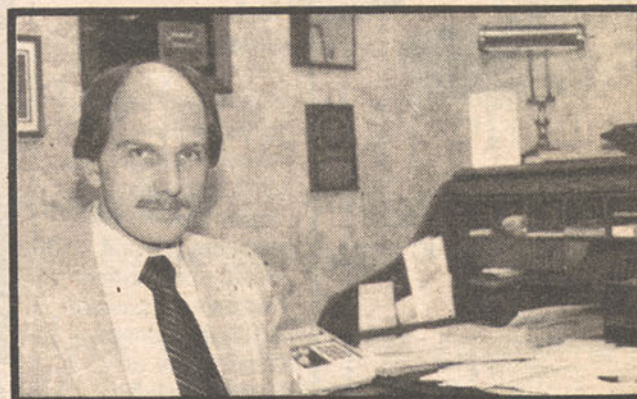
Over the years the annual number of students at Geddes school climbed from twenty-five to over fifty, but certainly before the turn of the century it was common for boys to attend just the three-month winter term (so they could help on the farm in the summer) while girls also attended the six-month summer session. This helps explain why school censuses often showed pupils up to the age of nineteen or twenty, even though instruction went only through eighth grade.

Much socializing was carried on in combination with other activities: a sewing bee or oyster supper for the church, a box social to raise money for school repairs or equipment. The revival meetings—such as Fred Parker remembered taking place near the mill during his childhood, with the booming voice of a huge preacher called "Little Eddie" rattling the night—certainly were good for more than the soul.

There were also entertainments purely for their own sake—dancing at neighbors' barns or houses, with music

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provided by local talent. William Parker was a music-loving man who had played in a band in England. At Geddes he attended a "singing school" with several of his children, taught by a Mr. Taylor from Ann Arbor. As a young man Fred Parker played the violin at parties in the area, and a prized possession in the stone house was Mary Parker's organ.

The second Parker generation, William and Mary's children, had for the most part horizons limited to family, neighbors, and classmates at Geddes school, which was the extent of their education. All continued basically in their parents' way of life.

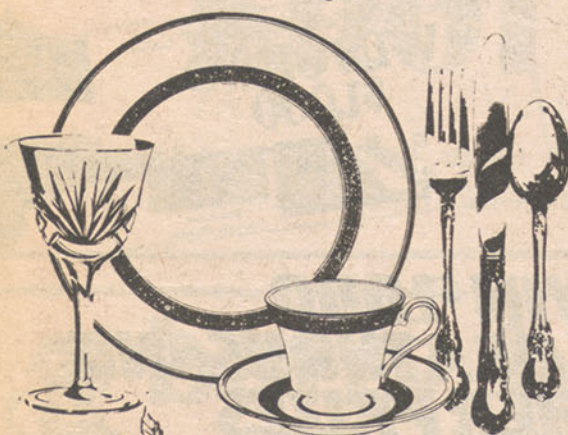
20th-century Geddes: picnic spots and country estates, hydro generators and sewage treatment.

The local changes that have determined the Geddes area's current character were well under way by the turn of the century. The paper mill (variously referred to as the "Michigan Paper Company," the "Michigan Milling Company," and "a Cornwell-owned pulp mill at Geddes") apparently was out of business by this time, and the Washtenaw Light and Power Company, organized for the purpose of supplying electricity to Ann Arbor and Ypsilanti, set up headquarters at Geddes. In 1902 it merged with the Ann Arbor Electric Company. In 1905 Detroit Edison, under the aegis of its subsidiary, Eastern Michigan Edison, started buying up the major power sites along the river and began to install generators at the Barton and Argo (Ann Arbor), Geddes, and Superior (Lowell) dams. Dams and power houses were constructed or rebuilt. Those at Geddes, built in 1916, obliterated the former sites of John Geddes's mills and the paper mill.

As early as 1915 there were indications that the area through which the Huron flowed was being viewed as a whole for the first time, with the river as unifying force. In 1916, it was reported that the firm of the famed landscape architect Frederick Law Olmstead had been retained by the University of Michigan, Edison, and the Normal College at Ypsilanti (now E.M.U.) to study the campuses and the Huron Valley in regard to plans for landscape design and beautification. Perhaps there was some idea of maximizing recreational and esthetic benefits from the large-scale damming operations Edison had under way. But World War I interfered with the implementation of any plans, and by the time it was over, hydroelectric power projects for the Huron were being abandoned in favor of steam because of vastly increased power needs.

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The Parker family in 1903. Patriarch William Parker is the bearded old man at the top right. His wife, Mary, is at the center top.

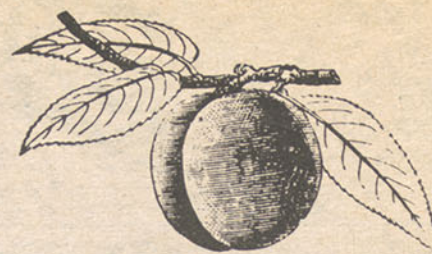
When Edison began liquidating some of its sites along the river in 1925, the end of an era was at hand. The status of the Huron was changing after a century of being viewed and utilized primarily as a source of power to run the mills and machines of settlement and development. In the meantime, the immediate landscape of the Geddes settlement had altered considerably. The railroad station and the post office were gone, as were the mills and their appendages. They were replaced by a tidy hydro station, sufficiently automated so that it employed only three men, some of whom boarded just south of the river in bungalows built by Edison. The bungalows are still there,

facing the river west of Dixboro Road.

By 1920 nearly everyone in the Geddes area had an automobile. The proliferation of automobiles broadened horizons and modified immediate surroundings. No longer just a locally known picnic spot and swimming hole, the pastoral scenes reflected in the Parker Mill pond were praised in the area press. They attracted students from Ann Arbor and Ypsilanti and were even the focus of Detroiters' Sunday drives.

In 1924-25, Geddes Road was paved, widened, and some of the relief flattened out, all of which considerably altered the aspect and accessibility of the mill buildings. Undaunted, the Parkers jacked up the buildings about four feet and raised the foundations, uncovering in the process the remains of the Fleming sawmill. They also replaced the wooden-paddled tub wheels at this time with a smaller, more efficient metal turbine, but they retained the wood gear box. In the course of the road work, the iron bridge that Fred Parker had helped build (probably to receive credit toward his taxes) was replaced by the present concrete structure. Fred's nephew Dale was involved in reinforcing the culvert to protect the raceway from the weight of the new road. The paving of Dixboro Road took place some time later, around 1935.

Farming and milling are no longer viable livelihoods along the Huron corridor. Much of the land has been bought up by developers for future projects. A life-style that is now history is revealed in the rural aspect of some places like the Fleming Creek area, where the Parkers' mill buildings, their stone house, the hired hand's log cabin across the road, and the generally bucolic setting remain. □



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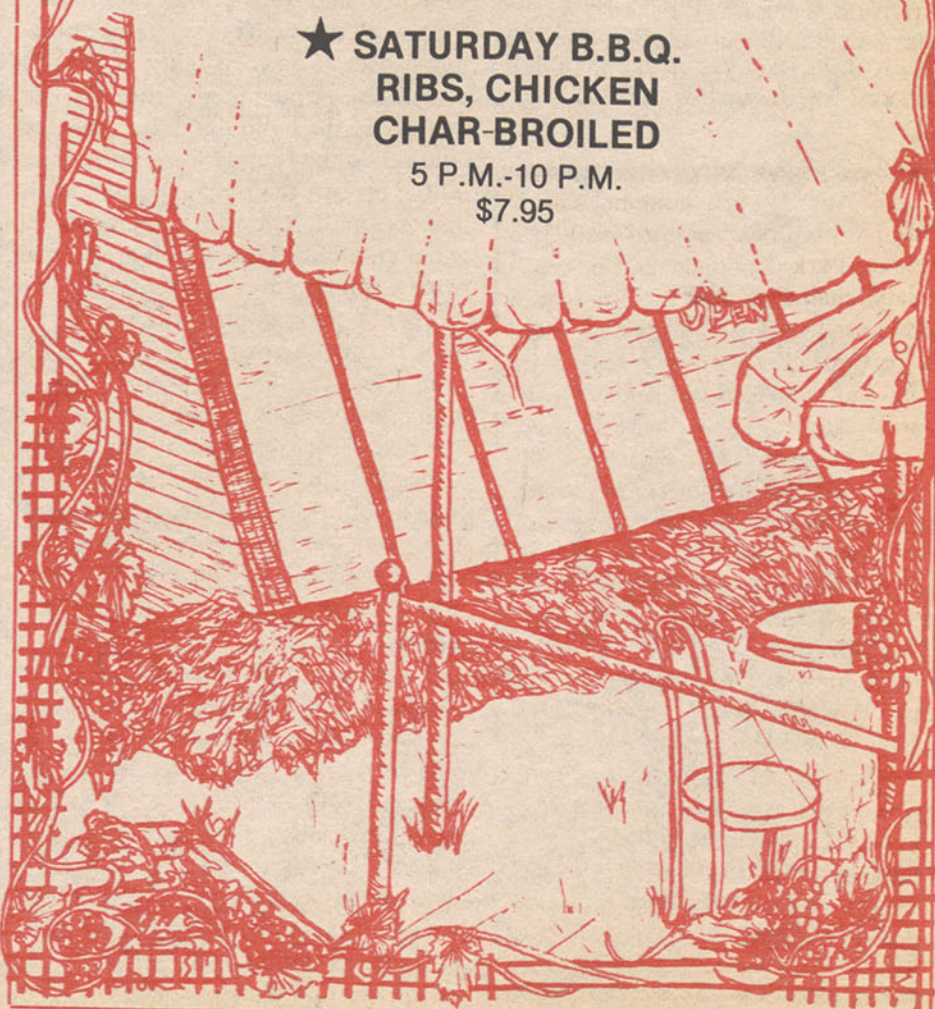
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CHANGES



Patriarch Ray Knight in his new role of restaurateur, with (from left to right), son Donald, daughter Sherry, and Sherry's husband Phil Bedolla.

Sons Bobby (left) and Chet now run the wholesale and retail meat business by themselves, while Mary Knight handles the grocery store.



Ann Arbor's first family of prime meat is turning Annie's Dugout into a steakhouse

Knight's Market will be joined by Knight's Bar and Restaurant.

Annie's Dugout, the bar and restaurant across from Veterans Park, was founded on a legal fluke. Five years ago, brothers Bob, Jack, Dick, and Jim Conlin, of Ann Arbor's politically and professionally prominent Conlin dynasty, in partnership with architect Bill Hobbs, realized that the former Ozzie's Furniture building on Dexter Road stood on a "township island." Because the building had never been formally annexed to the city of Ann Arbor from Ann Arbor Township, that meant they could get a liquor license from the township—a much easier proposition than trying to win one of Ann Arbor's bitterly contested licenses.

The bar's name reflects its orientation toward Ann Arbor's gung-ho softball crowd. It sits directly across Dexter from the Vets Park diamonds, and in season sweaty, chattering players troop in after each round of games to eat big hamburgers, drink beer, and watch professional sports on the giant screen TV.

Now Annie's has new owners, and from a most unexpected quarter. The Knight family of Knight's Market at the corner of Spring and Miller has bought the business. They are in the midst of transforming it into **Knight's Bar and Restaurant.**

The Knights have been a neighborhood fixture on the northwest side for more than three decades. As a teenager, Ray Knight worked for the store's former owner, Al Scharbat. In 1952, he returned from the Army, married Mary Devine, and bought the business.

Scharbat and predecessor Thurlow "Ty" Cobb had built a huge beer sales business, complete with delivery service. Knight, alert to the fact that retail beer sales licenses were becoming more widely

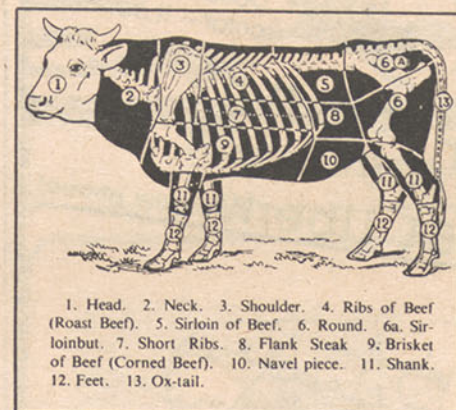
available to large chain grocery stores as well as to a growing number of party stores, shifted the emphasis from high-quantity beer sales to high-quality beef.

At one time or another all seven members of the Knight family have worked in the store. Lately the bulk of the cashiering has been done by Mary, a calm, pleasant woman who also manages to wrap, weigh, and label produce and meat during slack hours. Sons Bobby, thirty, and Chet, twenty-five, have handled most of the stock work, maintenance, and a good deal of the butchering.

Ray Knight is a short, gruff-voiced, jowly-cheeked man with a look of portly prosperity. As he cuts meat at the store, both his dress and his demeanor identify him as the craftsman among apprentices. Eschewing the white aprons favored by Bobby and Chet, which invariably become rumpled and blood-stained by noon, Ray Knight wears an immaculate, long-sleeved white dress shirt and tie that remain crisp and spotless even after hours of cutting meat. Surrounded by the meat grinder, minute-steak stamper, and other equipment, his back to the ball game being broadcast on the portable TV in the corner, Knight works at a white marble-topped table, which he continually wipes clean. He cuts and trims, pausing occasionally to sharpen his knife or add another Vantage to the chain he keeps going. From the massive hunks of bloody beef carcass before him emerge fine handcrafted steaks and filets, ribs and roasts.

Knight's sells only prime meat, and it's generally considered the best in town. When *Ann Arbor News* food writer Cathy Arcure rates hamburgers served around town, those made with Knight's meat invariably rate at or near the top of the list. When Ray Knight took over in

1952, the store bought half a ton of meat per month. It now buys nine tons a month. Sales are considerably less than that, because of losses in the course of liberating the meat from the surrounding fat, bone, and gristle. "Only one steer in fifty is prime quality, and from a thousand-pound steer you get only three hundred pounds of meat," explains Knight.



Because Knight's meats are in such high demand, many customers regularly place special orders to make sure the particular cut they want will be available when they need it. One measure of the store's mystique is a persistent rumor that there is a special veal list for favored insiders. "Our store is famous throughout the state, throughout the country," states hefty Bobby Knight, speaking in his characteristic athletic cadence. "There's this guy who comes in with a salmon cooler five foot deep, fills it with eight hundred dollars worth of steaks, and flies them out to California. Another guy, three or four times a year, calls up from New York and says to the old man, 'Hey, Ray, I'm going to Switzerland. Fix me up twenty-four New York strips.' He comes in and packs 'em in his suitcase so he can have something to eat while he's there.'"

I once asked Ray Knight if the national trend away from red meat was affecting business at the store. Knight, standing at the cutting table, looked up in surprise from a half-eaten half-pound hamburger and the raw rump roast in front of him. "Less red meat? Who's eating less red meat? We sell all the meat we can get our hands on."

Knight's Bar and Restaurant is not a replacement for the store, but an extension of it, Ray Knight assured me. Knight has always taken as much pride in his own culinary talents as in his butchering and business skills. Customers know that each day at the store as the noon hour approached, Knight or one of his sons got out the electric frying pan or the roaster kept in the store and prepared lunch so the family could work with minimal interruption. Juicy half-pound burgers, rich vegetable beef soup swimming with saltines, or inch-thick corned beef sandwiches have been standard midday fare. On a larger scale, they have cooked for friends' parties and run the food service at the Ann Arbor Country Club. "There's nothing new about this," Ray Knight points out. "I've been in this business all my life."

Annie's had been losing money for its founders. (One reason, says Bill Hobbs, is that "absentee ownership doesn't work very well in the restaurant business.") But when Jack Conlin invited Knight, an old friend, to make an offer for the bar, it meshed with Knight's desire to provide more effectively for his children. Asked why he bought the bar, Knight replies, "Just say that the Old Man said to himself, 'The kids need more than just the store.'"

The Knight children all work in the new business. Bobby and Chet tend bar, while daughter Sherry waits tables. Jeff, a corporate tax lawyer, handles the taxes, and the youngest, Donald, a teenager, helps with cleaning up and other chores. The children also own all of the stock in

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the restaurant. Ray Knight, though, is chairman of the board. "There's only one boss," he says firmly. While he still puts in some time at the store when needed, he is now largely preoccupied with running the restaurant.

The children are drawing no pay for the first year to help pay for the major overhaul. Already the Knights have replaced the bar and a number of booths, giving the restaurant a lighter, more open feel. It will be a "brand new operation" by this fall, Ray Knight promises. By

September, Knight expects to have in place new carpet and furnishings as well as an added outdoor kitchen and full bar in the former beer garden.

A much expanded restaurant menu will go along with the physical changes. Details are still to be worked out. Knight says, though, that it will emphasize what restaurant-watchers have lately taken to calling "American traditional" cuisine: the familiar roast beef/chops/prime rib genre that the family knows best.

—Bonnie Brereton and John Hilton



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Basile Lagos and Louie Roumanis with Ya'ssoo pizza, complete with cheese, black olives, gyros meat, and artichokes. ("Ya'ssoo" is a multipurpose Greek greeting and toast.)

A little over a year ago, Basile Lagos sold the Bacchus Garden on State Street. He wanted to take a break from the restaurant business after eleven years of its grueling fourteen- and fifteen-hour days. Bacchus Garden became Ashley's, while Lagos settled down to run his Rabbit Hutch video arcade next to Ralph's Market on Packard near State. The Rabbit Hutch closed several months ago, one of a number of local casualties of the video game decline.

"I tried to quit, but I couldn't," Lagos says now. In May, he and "Big Louie" Roumanis opened **Ya'ssoo Greek Pizza** in the Rabbit Hutch's former spot. I didn't see much of Lagos when I stopped in the day before opening—he emerged from the basement and headed out the door hauling a broken sump pump soon after I came in. But he called laughingly over his shoulder as he left, "Tell them the man is back!"

Louie Roumanis, whose wife, Anas-

tasia, is also involved in the new restaurant, ran an earlier Ya'ssoo several years ago on Washtenaw on the way to Ypsilanti. It did well, he says, but Cottage Inn wanted the space for its expansion program. (Roumanis's cousin, John, heads the Cottage Inn's pizza delivery chain, and his brother, Sam, is part-owner of both the delivery chain and the original Cottage Inn on William Street.) "Ya'ssoo Pizza" is the big deal at the restaurant, including a "Grecian Delight" topped with feta cheese, gyros, artichokes, and black olives. The menu also includes salads, sandwiches, and Greek dinner items like pastichio (a lasagna-like layered noodle and meat dish, \$3.85) and dolmades (stuffed grape leaves, also \$3.85). Still more surprising is a big glass case full of apple cookies, baklava, courbeides (crescent cookies) and other pastries, priced at sixty to ninety cents apiece.

Delivery is available. ("We bring Greektown closer to you—even to your house," says Roumanis.) The partners plan to have a second location open on West Stadium by August, in a converted gas station across from Westgate.

A sensible solution to excess art

The Artful Exchange is the area's first art resale store.

At 418 Detroit Street next to Zingerman's, Lucille Stimpson is continuing to develop her own miniature shopping center, Chelsea Square. (It consists of a big house in front, a smaller cottage in back, and a garage that Stimpson hopes eventually to remodel into another small shop.) In addition to the resale shop of the same name, owned by Stimpson's daughter, Patty Ernst, Chelsea Square includes Maldonado's Mercantile in the rear cottage. Last month, **Artful Exchange** joined the group when it took over part of the big house's ground floor.

Artful Exchange is owned by Judy Croxton, a talkative, energetic ex-social worker. Croxton, a longtime fan of the Treasure Mart resale shop a block north on Detroit Street, decided to implement her idea of a "Treasure Mart for art" when she wasn't able to find a professional job. She knew of no precedent for a used-art store. "But, as a friend of mine said," recalls Croxton, "everything in the Louvre is used."

By throwing herself on the mercy of friends, Croxton lined up just under twenty people willing to place surplus art works on consignment in time for the store's opening. The resulting inventory includes misty paintings of storm-tossed sailboats (\$69) and children gazing at robins (\$30); a Milt Kemnitz drawing of the now-gone Wahr's bookstore on State (\$175); a framed, Central American fabric panel (\$40); brightly colored modern Japanese woodblock prints (\$187.50); a hand-colored Audubon lithograph (\$200); and African spirit masks that run as much as \$800. Because she hopes to get customers in the Treasure Mart habit of stopping in regularly to catch good deals when they appear, Croxton tries to keep prices low. A directory she consulted said the

Audubon should sell for \$200 to \$400 unframed, she says, so she priced it at \$200 framed. "I hate to say bargain, but what can I do?" she says with a grin and a shrug.

"I know that art galleries fold and that there's only a limited market for art," Croxton admits. "On the other hand, I'm serving a population that's never been served before"—small-scale collectors like herself who need an outlet for old pieces that no longer fit in, but which are too valuable to throw away or sell at a yard sale. Besides, while Croxton's career switch from social work to gallery operator was involuntary, she likes her initial exposure to the art world. "I've been playing with egos, superegos, and ids for twenty-five years," Croxton explains. "It's a real neat change for this stage of life."

Wall Street on Jackson Road

It's the latest incarnation of the old Ramada Inn's restaurant.

The restaurant at the Comfort Inn, 2800 Jackson Road, closed for almost four months to repair water damage suffered last winter, has been reborn as **Wall Street**. Motel restaurants seldom initiate dining trends (most travelers seem to be looking for familiarity and reassurance rather than excitement). But they don't want to be outdated, either, so names and concepts change frequently. In recent incarnations, Wall Street was the Arbor Valley Inn, the Jackson Road Logging Company, and Bananas disco.

The Comfort Inn itself has been through quite a few changes. A Ramada franchise until 1979, it was acquired in 1980 by an investment syndicate put together by two Farmington lawyers. Typically, such purchases involve one or more general partners (who put together the deal, run the business, and assume most of the risk) backed by a group of limited partners who put up money in exchange for a share of the tax credits, depreciation, and—it is hoped—profits. The new owners first ran it as the independent Arbor Valley Inn, then as a Scottish Inn franchise. Scottish Inn didn't deliver either the name recognition or the referral business they hoped for, says Dale Gannon, the inn's friendly, unassuming young general manager, so they shifted to Comfort Inn instead.

The restaurant was due for a renovation anyway, says Gannon. A frozen pipe last December that flooded the building with two feet of water just brought things to a head. It also resulted in two distinct decorative strata in the restaurant: below waist level, the deep-green carpeting, booth upholstery, and chairs evoke wealth, while the upper



Artful Exchange owner Judy Croxton with print by San Francisco botanical printmaker Henry Evans.



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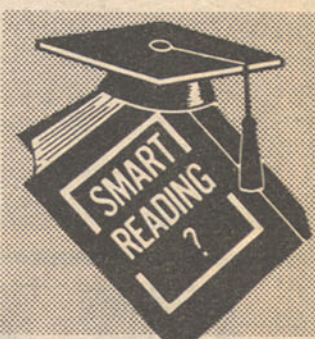
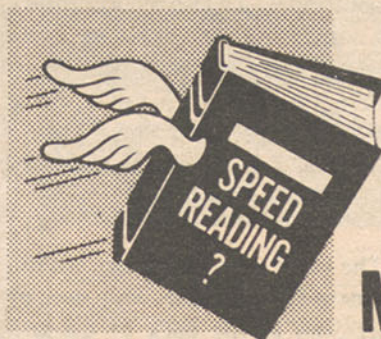
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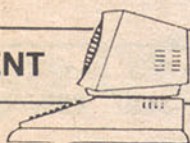
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walls are topped with rough-sawn paneling left over from the rustic-style Jackson Road Logging Company of years ago. Gannon, a U-M economics graduate, chose the Wall Street theme partly because the motel is pursuing more business travelers, but also because the stock market is a personal hobby of his.

Gannon obviously enjoyed writing the menu, which is divided between "Light Trading" (sandwiches, salads, and a "Portfolio of Burgers," \$3.45-\$3.95) and "Heavier Trading" (entrees like New York strip steak, \$10.95, and baked pork chops, \$8.25). For the most part chef John Gardner, Sr., has stuck to such sturdy American fare, a genre his fellow chef, Fred Morris, knows well from a long stint at the Lord Fox. Gardner has, however, added a couple of innovations he's particularly proud of, including lasagna baked to his Neapolitan mother-in-law's recipe, and a dessert cart that will offer in rotation such exotic treats as Viennese nut torte and buttermilk-lime pie.

Kerrytown novelties

Flavored popcorn and Personettes.

Kerrytown, full of tenants since last fall, is now a little fuller. Owner Joe O'Neal has remodeled a small space on the south end of the Market Building and an even smaller one under the stairs in the Luick Building, squeezing in two more stores.

The tiny under-stair space is the new home of **Person-Ettes**. For those unfamiliar with the curious gift concept, a Person-Ette is a black and white drawing of a person engaged in an easily recognized occupation—a nurse holding a needle, say, or an artist at her easel—which matches the interests of the recipient and which also incorporates his or her name within the drawing. The move from the shop's former location in East Liberty Plaza is the work of new Ann Arbor franchisee Lynn Smith, who took over when former owner Sally Myers's husband was transferred.

The other new Kerrytown tenant, the **Popcorn Hut**, occupies what used to be a storeroom at the back of Carlo Meat Market. It looks out on the south side of the center onto the Farmers' Market, with no interior connection to the other stores. Owner Veni Srinivasan, a soft-spoken, smiling woman who formerly worked as a research assistant in the U-M's department of pediatric surgery, first read about the nationwide boom in flavored popcorn in *Time* and the *Wall Street Journal* last year. "I read all the information, and it seemed pretty nutritious compared to snacks like potato chips," she recalls. A cup of plain popcorn has only twenty-four calories, although, Srinivasan admits, buttered and candy-coated varieties do run a good bit



higher.

After rejecting expensive franchise agreements (one she looked at, co-owned by actor Jack Klugman, wanted \$20,000 just to use its name), Srinivasan decided to strike out on her own. What really persuaded her, she says, were visits to Dallas and Atlanta, where she found similar stands in every mall. Besides plain and buttered, Srinivasan has seven "savory" varieties seasoned with dry spices (including "pizza" and "sour cream and chives") and fifteen with flavored candy coatings that range from amaretto to banana to toffee to watermelon. A small (about one-and-a-half-quart) bag costs fifty cents plain or buttered. The savory flavors are a dollar and candy flavors \$1.50. Gift tins run from \$3.25 for a small, polka-dotted or checked tin to six-and-a-half-gallon canisters lithographed or handpainted with Preppie-esque designs (mallards and schooners feature prominently) that run as high as \$36.50.

Baseball cards and wildlife art

Two new shops cater to collectors.

The **Upper Deck**, a baseball memorabilia shop, has opened upstairs from Brides Showcase at 3362 Washtenaw. The upstairs window, in an amusing contrast to the bridal store's formally dressed mannequins below, is now filled with a sign shaped like a giant baseball, billed baseball caps featuring half a dozen different teams, team jerseys, and a dozen or so Detroit Tigers wastepaper baskets.

Jeff Marl runs the store. An outgoing young former car salesman, he worked at the former Henderson Ford in Ann Arbor and then at North Brothers Ford in Westland. He and his wife and partner, Linda, who manages the Little Professor bookstore in Maple Village, are both baseball collectors themselves. They got the idea from similar stores around Tiger Stadium in Detroit. The Tigers' amazing early season fortuitously coincided with the store's first month in business. "There's always a core of fans, but when they start winning, *everybody* comes out," says Marl. The strong start boosted sales of Detroit memorabilia, including pennants (\$1.99), lapel pins (\$3.49), and child-size replicas of protective batting helmets (\$2.99). Though the Tigers are far and away Ann Arbor's favorite club, Marl says most fans adopt a second team as well, and Chicago Cubs and Toronto Blue Jays souvenirs also have been selling well.

The Tigers' start also raised prices collectors are willing to pay for Tiger baseball cards. Some collectors specialize in individual teams like the Tigers. Others focus their collections on particular players like Al Kaline or Steve Garvey. Still others are basically speculators, buying whatever cards they think will rise in value. There is a cigarette card of Pittsburgh's Honus Wagner of which only nine copies are known to exist. Wagner, a non-smoker, demanded that the cards be withdrawn from circulation, with the ironic result that surviving copies now fetch \$19,000 each.

Cards of baseball legends like Babe Ruth, Ty Cobb, or Mickey Mantle are much more numerous; they sell for \$300 to \$900. Hoping to buy the next Mantle on the ground floor, speculators now routinely buy newly issued cards featuring highly touted young players like Darryl Strawberry, whose cards are already worth \$3 to \$5 at retail. Marl pays \$1.50 for Strawberry cards when customers happen to find them in forty-nine-cent packs of Topps Picture Cards.

The lure of such prices has made the store a regular stop for neighborhood schoolkids hoping to make a killing selling off parts of their own collections. Most are disappointed, like the four-foot-tall collector who, trying to sound casual, said he would take "five or six dollars" for a crumpled Dave Rozema card. Marl says the high prices apply only to cards in pristine condition. Not too many cards in juvenile collections meet that requirement.



Jeff and Linda Marl with six decades of baseball memorabilia at the Upper Deck.

Similar rules turn out to apply to reproductions of wildlife and Western art. CPA Jim Glahn, co-owner of the new **Signed Designs** gallery in East Liberty Plaza across from the post office, says the resale value of the limited-edition lithographs he sells plunges fifty to seventy-five percent for flaws as minor as the cellophane tape marks left by casual mounting. In his jeans and cowboy boots, Glahn doesn't look much like either an accountant or a gallery owner. He says that to protect the value of prints they sell, he and partner Cindy Wirick shun tape and use only acid-free material for the innermost mat that actually touches the print.

Wildlife and Western art isn't taken

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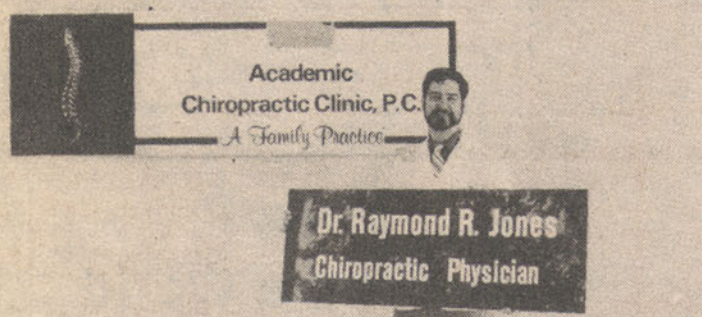
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(Above) Michael Sieve's 1984 Oregon Duck Stamp print (\$140) and (left) Bev Doolittle's "Let My Spirit Soar" (\$195 for one of an edition of 1,500 signed and numbered prints).

very seriously in academic art circles, partly because the artists themselves are not involved in making the reproductions, and partly because of the predictable, sentimental subject matter. (It tends toward noble grizzly bears, fierce eagles, and somber Indians on ponies.) On the other hand, it can be technically quite well done, and because it is so familiar it appeals to a bigger audience than more esoteric art. Annual competitions to design state trout and duck license stamps attract a lot of public attention, and Glahn sells reproductions of winning designs. He has also made a special point of getting a good representation of Michigan wildlife artists, including Harry Antis of Ann Arbor and Kathy McClung of Dexter.

Western art is especially strong in the Southwest. Glahn says that when he was in Sedona, Arizona, recently he found that Western art galleries occupied most of two city blocks. Interestingly, he himself chose to locate just a few doors from House of Frames, which specializes in the same wildlife and Western art as Signed Designs and even carries one of the same reproduction lines, Greenwich Press.

He's been surprised, Glahn says, at the number of his own customers who have second homes in the Southwest and want something representative of the area. Original paintings from which the reproductions are taken, like Howard Terpning's "Medicine Man of the Cheyenne," now sell for as much as \$75,000. Because the number of reproductions is limited, there are also established resale markets for popular prints. The best-liked prints can sometimes appreciate dramatically. Bev Doolittle's "Woodland Encounter," for example, was released by Greenwich Press three years ago at \$145, but a California dealer just bought two copies from Glahn for two thousand dollars apiece.

Tiffany Travel. Part of the impetus for the move came from a burglary last fall that nearly put Crescent out of business. Staffers had gone unpaid for months building inventory for the Christmas season, only to have the thief get \$8,000 worth of equipment. Worse, while both he and his insurance agent thought the store had theft coverage, White says, the insurance company had no record of it, and he still hasn't been reimbursed for the loss. (He's suing, but the case won't be heard until next year.) With a burglar alarm system and no tempting street windows, the new location is considerably more secure.

On Main the store shared space with a flock of more-or-less related businesses, including a violin shop, an electronic repair shop, and the *Journal of Guitar Acoustics*. Now the business is stripped down, in White's words, to "the things that were inherently Crescent Music." It remains an impressive conglomerate. A retail division continues to sell used instruments on consignment (though there are fewer than before, and the store is more selective), accessories, and high-tech gear like the Stick, a ten-string amplified "touch board" played by tapping rather than plucking the strings. White's associate, Steve Osburn, teaches the Stick and runs what White calls "a music environment for children"—a room full of instruments, drum sets, games, and toys, where children are given a minimum introduction to different musical instruments and then encouraged to experiment for themselves. More conventional lessons are available for a host of instruments. The new building's top floor is a complete recording studio that White rents out to groups producing demo tapes or records.

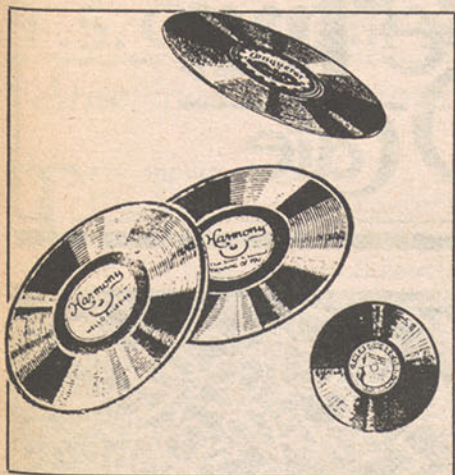
With a boost from Sandi Cooper of Complete Cuisine, **Golden Age Showcase** is back in business. The senior citizens craft cooperative started in temporary, rent-free spaces in Kerrytown and then Arborland, but lost each in turn as the two centers began to fill up with paying tenants. Sandi Cooper, who learned of the store's plight through an *Ann Arbor News* article, offered the use of the basement space beneath Complete Cuisine. (The entrance is inside, midway down the north wall.) The new spot isn't

Assorted notes

Jazz bass player and all-around music entrepreneur Howard White has moved **Crescent Music** from North Main Street to the brick house at Miller and Ashley that last housed Lovejoy-

as visible and pleasant as the mall locations, but it is free, and spokeswoman Shirley Bolling says Cooper has assured them that they can stay as long as they like. The cooperative carries only items handmade by senior citizens, including embroidered pillowcases (\$19 a pair), crocheted catnip mice (\$1), stationery decorated with pressed flowers (\$1.25 for two cards), and some quite inexpensive wooden toys, including a hefty bag filled with fifty or so sanded pine building blocks (\$5.75).

Wazoo Records has closed its original state Street location near Olga's and moved its entire collection into the Wazoo Annex, a block south above the Ann Arbor Music Mart. Wazoo was Michigan's first used-record store when it opened ten years ago, and owner Brian Gunderson now has somewhere around fifty thousand records neatly packed in his preferred display medium, used cantaloupe crates. But competition has been considerably stiffer lately, with the opening of the Record & Tape Exchange and Schoolkids Used & Rare Records just around the corner on William, and PJ's Records south of campus on Packard.



After two and a half years maintaining both Wazoos, says Gunderson, he decided to cut expenses by consolidating.

Campus Jewelers on North University has also moved. Displaced by the Hamilton Square project, it is temporarily upstairs over Kresge's at the corner of State.

Wayne Hanewicz, Kathy Scheel's partner in the **Sweet Chalet** at 117 West Washington, has bought Scheel's interest to become sole owner. For Scheel it means a respite from the grueling schedule and borderline poverty so movingly chronicled in Jeanne Paul's *Ann Arbor News* profile in May. Scheel is by no means finished with the food business, however. She has taken a job cooking for a local fraternity next fall to acquire more food experience and build up some savings. After that, Scheel vows, she'll be back with a new place of her own.

Hanewicz has already introduced several innovations at the Sweet Chalet, including downtown's first gelato (from Gelato Classico in Briarwood), an expanded sandwich line, and rolls and croissants from Aviva's bakery. Hanewicz says he plans no exterior changes, with the possible exception of il-

luminating the front awning at night. The canopy makes the store visible from Main Street during the day, but right now it pretty much vanishes once darkness falls.

Two downtown landmarks were on shaky ground in June. The **Goodyear's** renovation project, still struggling to come up with additional funds to cover unexpected construction costs, came under additional pressure from a mortgage foreclosure proceeding by First of America bank. The foreclosure, originally scheduled for mid June, was suspended pending further negotiations. First of America also suspended mortgage foreclosure proceedings on the **Pretzel Bell's** building on Liberty. In May, owner Clint Castor, Jr., blamed bad publicity surrounding the restaurant's closing by the health department last December for the failure of his attempt to acquire the underlying real estate. The board of health closed the restaurant again in early June. In mid-month Castor was close to completing a sales agreement that, he said, would provide for a restoration of the building and permit the restaurant to reopen as planned on July 5th.

Closings

Last fall's new crop of stores on Fourth Avenue suffered another casualty with the closing of the **Tea-Rose Emporium**. (Marrakesh Boutique and Computer Discount are already gone.) Two center-city bakeries have also closed, the **Croissant Shop**, on State, and the **Sun Bakery**. Croissant Shop owners Kurt and Kathleen Boyd hope to reopen in a new location later this summer. Sun owner Mike Weinstein, who was displaced from his converted gas station at Liberty and Fifth by the Shipman-Corey-Belcher office project, decided not to relocate. Weinstein told the *Ann Arbor News* that the natural foods bakery had never made money.

One explanatory theory for the Sun's demise comes from a fellow baker, Doni Lystra of Dough Boy's bakery in the South Main Market. "My theory is that all the people who were into whole-earth foods are out running now, burning off calories," explains Lystra. "They don't feel the need to attend to diet so closely." In fact, high carbohydrates and sweets can even be a plus in some spheres. Lystra notes that she can always tell when a major race is scheduled, because runners come into the bakery and buy as much as twenty dollars worth of sweets to build up their bodies' carbohydrate reserves.

The **Needle Beedle** branch in Maple Village was scheduled to close when its lease ran out in June. (The other Needle Beedle, in Carpenter Plaza at Carpenter and Packard, will remain open.) Across Jackson Road, the **Pittsburgh Paints** store in Westgate is gone. And **Pat's Restaurant**, the fried chicken/ice cream/video game emporium behind Jack's Hardware on Packard, has also closed.

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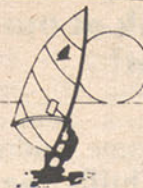
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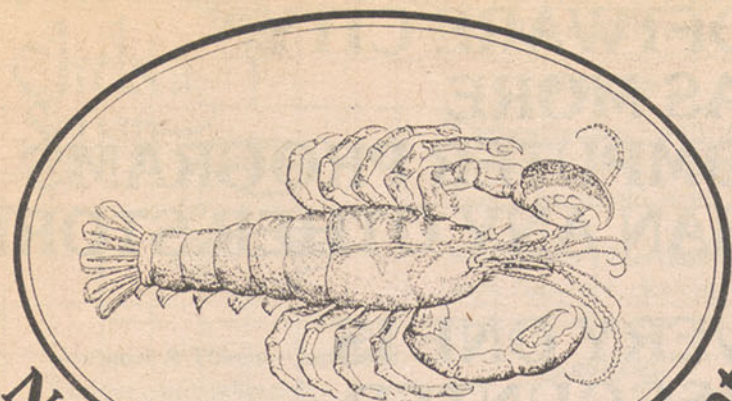
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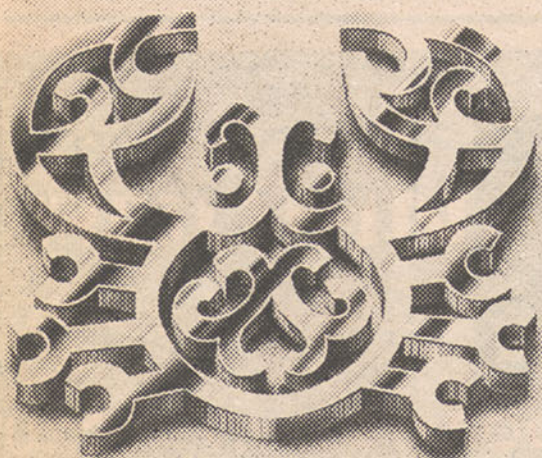
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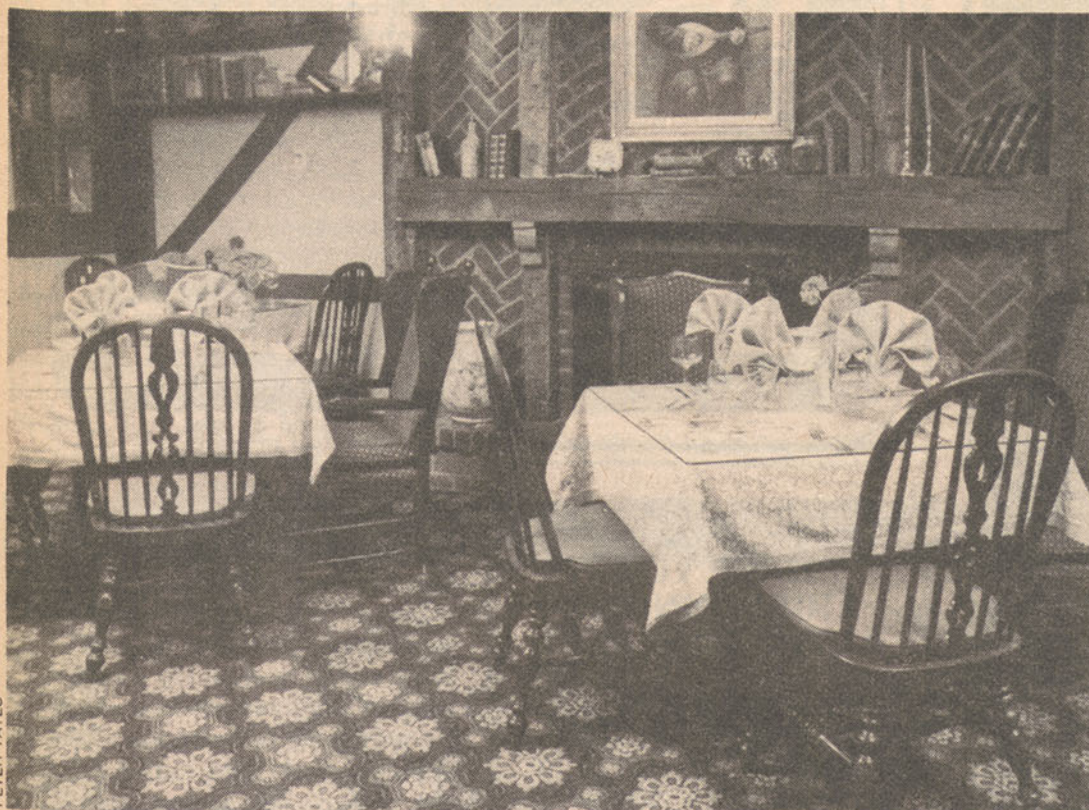
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"American Traditional" updated at the Marriott Inn

This month I visited T. S. Churchill's, successor to Schuler's at the Marriott Inn. The redesigned restaurant, I'd read, stuck to Schuler's "American traditional" culinary genre but enlivened it with new dishes from the victorious U.S. team in the 1980 culinary Olympics. Churchill's owners, the G. E. Springer Company of Cleveland, also own the Sheraton University Inn and are responsible for Delphine's. As a result, I expected substantial changes from Schuler's beef-based menu, whose great quantities seemed designed to make you realize you were getting your money's worth. I was surprised when I sat down at lunch to have placed in front of me a little crock of bar cheese, Schuler's signature snack item. It seemed to be the real article—that amalgam of American processed cheese, mustard, and Worcestershire sauce that has a rubbery resistance to spreading. With it were the well-remembered little slices of seasoned rye toast, slightly rancid tasting as of old.

Despite the bar cheese, there have been real changes. Though the decor is still assertively English, the restaurant has been artfully divided into a series of smaller rooms. Sporting prints hang on the walls, and gratuitous shelves of old books are interspersed with antique objects to create a sort of a country-house effect.

On the menu are offerings like mussel soup, as with it an item as you could wish for. We ordered it along with onion soup, spinach and smoked whitefish salad, and a Reuben sandwich.

The onion soup (\$1.95), rich-tasting and oniony, was hot enough to keep the good cheese on top melted. The mussel

Description: Win Schuler's old premises in the Marriott Inn cleverly broken into small, dimly-lit dining areas. Sporting and botanical prints. Legends—the All-American Bar is darker still, with barely visible photos of athletes on the walls. Comfy grouping of sofas in one corner of the bar encourages conversation. Loud music makes it impossible.

Atmosphere: Dining room can be lightly populated early in the evening. Later, young professionals leave the bar with its dance floor and free hors d'oeuvres (recently tacos) and liven the dining room.

Recommended: Roast beef, rack of lamb, black sea bass, steak salad; Sunday brunch for its all-you-can-eat value. Light cheesecake, caramel-nut sundae, Kahlua coupe.

Price Range: Appetizers \$3-\$5; soups \$1.95-\$2.25; beef entrees \$12.95-\$14.75; chicken and duck in \$12 range; salads \$5.50-\$7.25; fish \$10.95-\$13.50. Some dinner items appear at lunch for a dollar or more less. Burgers at lunch, 1/3 lb. plus and variously garnished, around \$4.50. Desserts 95¢ for plain ice cream to \$1.95 for Baked Alaska.

Hours: Breakfast Mon.-Th. 7-11 a.m., Fri. & Sat. 7:30-11 a.m., Sun. 8-11 a.m. Lunch 11 a.m.-2:30 p.m. Dinner Mon.-Th. & Sun. 5-10 p.m., Fri. & Sat. 5-11 p.m. Happy hour 5-7 p.m. Sunday brunch 10 a.m.-2 p.m.

Wheelchair Access: Barrier-free.

soup (\$2.25) was sensitively thickened and flavorful, with only a hint of the metallic taste I associate with garlic powder. It could have been hotter. The spinach salad (\$5.75) was beautiful, with deeply crinkled, glistening leaves like the very ideal of spinach leaves as rendered in Italian pottery. Hidden among the leaves were plenty of pieces of smoked fish. But

there were problems. The gorgeous spinach was almost too tough to eat, and the fish was too salty and had the chewy texture of salt codfish. The vinaigrette dressing, freshened with lemon juice and peppery, was fine.

There were problems with the Reuben, too (\$4.95). One was the way it looked. Perhaps the planners were unable to decide whether to offer light or dark rye for the sandwich. At any rate, they decided to invent a loaf made of both. Sheets of the two kinds had been rolled together and shaped into loaves so that the resulting slices came out in a brown and white spiral pattern. The bread looked like fudge ripple ice cream or chocolate cream roll. The association with sweets was unavoidable and unfortunate.

Spiral rye is a bad idea. (I was once served what looked for all the world like a thin wedge of pinkish cream pie with whipped-cream ruching around it. One taste proved it was really an English savory made of liver and anchovies with a frill of mayonnaise for decoration. I've never forgiven that place.) The corned beef itself had a bouncy texture that suggested it might be canned or otherwise processed in some way. The Reuben was not a success. On the other hand, a light, fluffy cheesecake was excellent for dessert.

Also on the lunch menu are heavily garnished burgers (\$4.50 or so each), over a third of a pound and of good quality. There are, besides, pan-fried and grilled fish in the \$6 and \$7 range, and two pita sandwiches for around \$4 each. There are sirloin steak, a tenderloin steak sandwich, and roast prime rib in the \$7 and \$8 range. I mention these only to show that, far from being particularly trendy, the lunch menu is fairly standard.

A glance at the dinner menu reveals that for T. S. Churchill's, stuffings and toppings represent newness. Here are veal stuffed with ham and cheese; chicken stuffed with cream cheese and avocado; flounder stuffed with lobster and egg and topped with cheese; sea bass stuffed with crab; and sole topped with shrimp, white asparagus, and bearnaise. These creations are held together with cheese or rich sauces, so the results are hardly light.

I even found stuffing in a battered-broccoli appetizer (\$3.75). Each floret had cream cheese pressed into its branches before it was dipped and fried. Broccoli cheese melt, as it was called,

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made an unusually filling start for a
meal. Mixed batter-fried vegetables
(\$2.95) skipped the filling, and the order
was three times as large. California
mushrooms with seafood stuffing
(\$3.50) were tasty enough without their
rich coating of hollandaise sauce.

Among the entrees, Veal Florentine
(\$12.95), a special, was straightforward
and flavorful, though not tender. Roast
prime rib, served simply *au jus*, was ex-
cellent. I ordered it in a combination
(\$13.50) so I could get a taste of shrimp
de Jonghe, a favorite of mine. This well-
known dish usually involves shrimp
pressed into a mass of delicious buttered
crumbs that have been highly flavored
with garlic and at least four kinds of
herbs. T. S. Churchill's version, as it ap-
peared in the combination, had no
crumbs. Three nude shrimp, tasting only
slightly of garlic, rested against a pile of
mixed white and wild rice.

Rack of lamb (\$16.95), another simple
presentation with only a garlic and
bacon-crumbs crust on top for elabora-
tion, was uniformly pink from one end to
the other, really first-rate. Black sea bass
St. Augustine (\$12.95), stuffed with crab
and cooked with an egg wash, was
deliciously moist and fresh-tasting. It
came with carrots cooked in orange
juice—not a bad idea, it turned out. For
light eaters there was steak salad (\$7.25),
a Caesar salad with strips of cold medium
rare sirloin steak mixed in it. The Caesar
dressing was cheesy and good.

Simple ice cream with Kahlua or
caramel sauce poured over it seemed the
best dessert, next to the light cheesecake.
A baked Alaska with an Italian meringue
on it that tasted like marshmallow fluff
pleased none of us. Desserts are \$1.65 to
\$1.95, with plain ice cream 95¢.

A return to T. S. Churchill's for Sun-
day brunch proved to me that, for all
their professed new moderation in
eating, people still love to load up on
food. Here they were able to select one or
all of eight salads from apple-raisin-nut
to potato, most of them covered with
thick sweet-and-sour dressings. There
were several kinds of bread, and
scrambled eggs, sausage, and bacon—all
you wanted. There was roast beef, fried
chicken wings, and Spanish rice with fish
mixed in that might have been someone's
idea of paella. There were scalloped
potatoes, baked summer squash with
bacon crumbs on top, and pretty mixed
vegetables. To top it all off, there were
three kinds of cake, mince pie, three
mousses, cream-filled long johns with
chocolate frosting and peanuts on top,
and napoleons layered with a sugary
baker's cream filling. The modest admis-
sion fee to this glut of food was \$6.95 a
person. The selections were all plain and
unsophisticated, pleasant and filling. To
comment on them individually would be
pointless. What mattered was the variety
and the quantity. Plenty of customers
helped themselves to four desserts. Peo-
ple I spoke to in the line came from as far
away as Flint and Birmingham. They had
come all the way to T. S. Churchill's in
Ann Arbor for a big feed, and they got it.

—Annette Churchill

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gnocchi con i funghi: potato gnocchi baked to order in cream with mushrooms, fontina and parmesan cheeses. 8.75

les entrées

navarin printanier: **traditional springtime lamb stew**...pieces of lamb braised in a rich lamb stock with white wine, herbs and aromatic vegetables...served with the reduced braising liquid and an assortment of fresh vegetables. 11.50

coulbiac de saumon à l'aneth: **fresh pacific coast salmon** baked to order in **puff dough**, lined with **spinach-dill mousse**...served with a lemon-dill fish velouté enriched with cream. 13.75

carré de porc rôti: **pork loin** roasted with onion and rosemary served with potatoes, carrots and green beans...with a rosemary accented **sauce soubise**. 9.75

saltimboca di pollo: **slices of chicken breast** sandwiching thin sliced **prosciutto**, sage and lemon juice...lightly breaded and sautéed in clarified butter...served with fresh sautéed spinach and mushrooms. 11.50

sautés de boeuf au poivre: cross cut sections of **beef tenderloin** rolled in black peppercorns, sautéed in clarified butter, flamed with brandy and sauced with a beef demi-glace enriched with cream. 14.75

truite sauté à l'estragon: **fresh rainbow trout** sautéed in clarified butter deglazed with a light fish velouté flavored with tarragon and served with a julienne of fresh vegetables. 9.75

scallopini di vitello coi prosciutto: **veal scallops** sautéed in clarified butter with prosciutto strips and mushrooms...deglazed with marsala and a veal stock enriched with cream. 14.75

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This Pakistani/Indian grocery is a real find

Ready-made Indian chapatis, fragrant Basmati rice, fresh lamb cut to order, and spices and condiments for curries are among the hard-to-find culinary offerings at A & M Foods. A & M carries ingredients for dishes from India, Pakistan, and the Middle East. It's located in a nondescript brown building at 2387 East Stadium, across from Lamp Post Plaza and just west of the picturesque stone gas station where Washtenaw joins East Stadium.

Since it opened just over two years ago, A & M has become known around town primarily by word of mouth. A large percentage of its customers are Muslims attracted to its large selection of *halal* ("permitted") items—products free of pork and alcohol, as well as meat slaughtered according to Islamic law.

Stepping into the store is like walking into a bazaar in Karachi, Pakistan, which is where A & M's owners, the Yacoob Vaid family, are from. The air is filled with the smells of exotic and familiar spices, dried fruits, nuts, seeds, lentils, and incense. Shelves are lined with bulk grains and flours, canned mango pulp and olive oil (in ten varieties), and intriguing bottles of colored, sweetened syrup used in making iced drinks. Prices are comparable to those in Detroit's Eastern Market shops. Hours are 10 a.m. to 7 p.m. daily except Friday, when it opens at 3 p.m.

American shoppers may well need help in locating unfamiliar items—and even in identifying them. Assistance is offered by Vaid or one of his four sons—Ibrahim, Ismail, Ishaq, and Moosa.

The Vaid family, who are devout Muslims, chose the name A & M to honor Allah and Muhammed. "Also, A & M is a catchy name that's easy to remem-

A&M proprietor Yacoob Vaid with basmati rice.

ber—like A & P," explains Yacoob Vaid.

The senior Vaid, a bearded, dignified-looking man of sixty, sold his printing business in Karachi in order to immigrate here. He already had two other sons near here, Yousef, a Chrysler supervisor, and Abdul Hamid, who owns an Islamic book and gift shop in Detroit. The Vaid family wanted to regroup as many members of their dispersed family as possible.

The Vaid family's experience in the food business goes back to 1894, when Yacoob's grandfather moved from his home in the Gujarati area of western India to Burma, where he opened a prosperous grocery. The family was forced to abandon the business when the Burmese government nationalized all private enterprise in 1960, at which point the Vaid family moved to Pakistan.

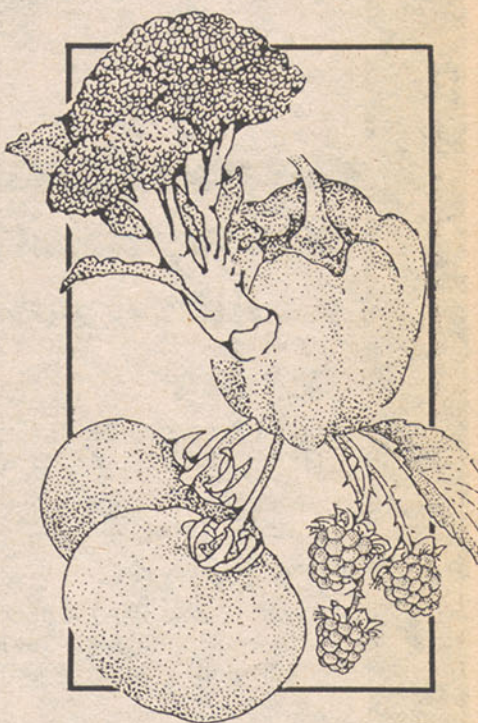
Vaid, who speaks with the precise, clipped English accent he acquired growing up in British colonial Burma, is an excellent source of advice in selecting ingredients and preparing curries. His culinary skills apparently are extensive: next month he and his sons plan to open a South Asian restaurant in the same building, in the space now occupied by Electrolux. It will be called the Taj Mahal.

Where to find organic produce

Shopping for produce grown organically, without chemical pesticides or fertilizers, can be a hit-or-miss proposition. Several local health-food stores which a few years ago carried a wide range of produce have recently

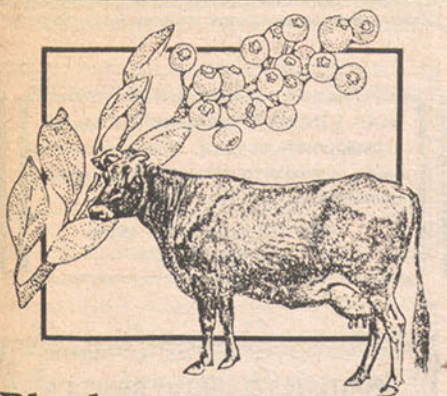
shifted their emphasis to packaged food supplements and now carry only one or two fresh items. The most consistently reliable place to shop for organic produce is Arbor Farms Market (2215 West Stadium just north of Liberty), which makes a concerted effort to stock a variety of organically and non-organically grown fruit and vegetables throughout the year. Both types of produce are clearly marked and priced, with organic varieties roughly twenty to thirty percent higher in cost. The source of the produce is also indicated. During the summer Arbor Farms tries to obtain most of its produce from local certified organic growers, making prices considerably lower than in the winter.

Some organic produce is also available at the Produce Co-op, located in the same building as the Herb and Spice Co-op (211 East Ann Street). Supplies vary greatly throughout the year and are roughly comparable to those at Arbor Farms. In the summer, the Co-op accepts locally grown produce from almost any source, including small gardeners and people who walk in with a few bunches of watercress or baskets of berries they've picked. Like Arbor Farms, the Co-op indicates the source of the produce it sells as well as whether or not it's organic.



At the Farmers' Market, the majority of produce sold is non-organic, as the farmers who sell it freely admit. The three notable exceptions are Frog Holler, which sells organic greens, scallions, sprouts, and a small quantity of peaches; Dave Barkman, who sells beans, peppers, tomatoes, potatoes, and strawberries; and Peter Stark, with garlic and shallots.

Organic red raspberries will also be available for picking in July at Judy's Fruit Farm (formerly Huron Farms) at 3431 North Zeeb Road at the intersection of Huron River Drive. Phone: 426-5026.



Blueberries and Devon cream

Fresh-picked Michigan blueberries are available this month at stores and at local U-pick farms. A free "Pick-Your-Own" directory for 1984-1985, which covers southeast Michigan, can be had by calling the Washtenaw County Cooperative Extension Service at 973-9510.

If you're willing to splurge, try topping berries with Devon cream, a delicious, thick, clotted cream. A product of southwest England, it's made from the rich milk of Guernsey and Jersey cows. In England it's served very cold over scones topped with raspberry or strawberry jam.

The best price we found for Devon cream, which is imported under refrigeration, was at Zingerman's on Detroit at Kingsley, where a 5.75-ounce container sells for \$3.59.

A good value in wine

If you're looking for a good, inexpensive red wine, try Avia Cabernet Sauvignon. As with most inexpensive wines, this Yugoslavian import is a little less full-bodied than a more expensive vintage, not what you'd want for a five-course gourmet meal. But for an everyday wine or for a large summer barbecue, it's just right. It's available at most area liquor stores at prices averaging about \$4.50 for the large liter-and-a-half bottle. For a real bargain, buy it in six-bottle lots and get the case discount. Ranging from ten to fifteen percent at most stores, it can bring the price to well under \$4 per bottle.

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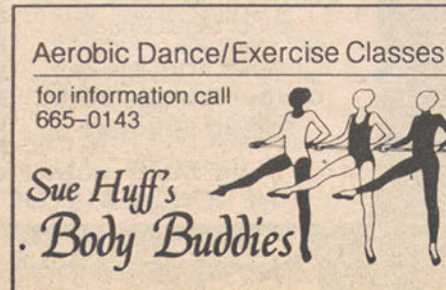
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Attractive, educated yng. man (early 20s) seeks relationship w/ older man (47-65). I enjoy sports, science, outdoors, music, etc. Write P.O. Box 4153, AA 48106 in confidence.

SWF, 5'7", 130 lbs., non-smoker, would love to meet a SM, 45+, who enjoys old movies, good books, long walks, sunny days. Do write. Box 4173, AA 48104.

Mature MWM, whose profession brings him to AA frequently, seeks luncheon companion for stimulating talk and idea-exchanging. I like travel, sailing, & classics. Contact me at Box 1112, AA 48106. Please include phone number.

I'm a kind, understanding, single, professional man (academic background), 36, tall, attractive, who enjoys humor and laughing, conversation, movies, and egalitarian relationships. Would love to meet lively, attractive, sweet lady with healthy sense of humor. 323 E. William, Suite 44, AA 48104.

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Ivy League grad, successful academic man, 33, loves music, drama, poetry, sunshine, long walks, and tennis. Is intellectually inclined, but feels that one who attends to syntax will never wholly kiss you. Would like to meet compatible non-smoking woman. P.O. Box 8288, Ann Arbor 48107.

SWM, 29, grad student, 5'11", average looks, lean physique, hardworking, easy going, honest, and romantic, would like to meet SWF 25-32 for summer dating fun and friendship. Box 110, 206 S. Main, AA 48104.

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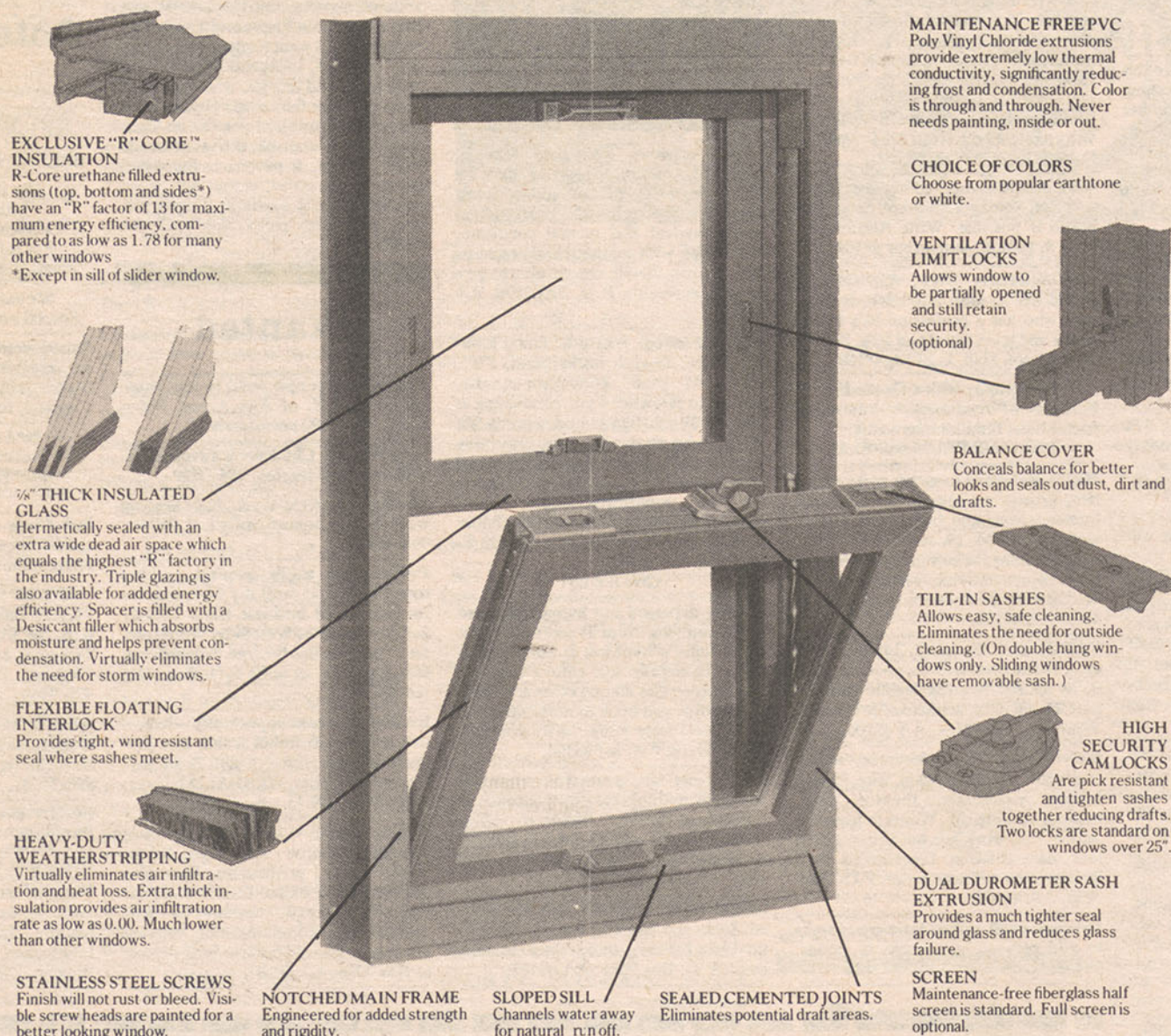
SWM, 36, trim, gentle, intelligent, non-smoker; enjoys movies, walking, dining out, cuddling, casual sports; values humor, simplicity, compassion, tranquility; pastimes include photography, computing, reading; wants to meet SWF with similar interests and values. Box 2701, AA 48106.

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COMING CINEMA ATTRACTIONS

By PAT MURPHY

"Citizen Kane"

(Orson Welles, 1941)

119 min., b/w

Sunday, July 1, Lorch, 7:30 and 9:45 p.m.

Produced, directed, and co-written by the twenty-six-year-old Orson Welles, "Citizen Kane" is loosely based on the life of newspaper tycoon William Randolph Hearst. A study in broad strokes of an individual consumed by his own egotism, the movie fairly bursts with a sense of youthful vitality and experimentation. Welles's innovative use of sound, lighting, composition, and narrative structure are dazzling, but what really makes the film brilliant is the deftness with which these diverse elements are unified into a single powerful statement. With Joseph Cotten, Dorothy Comingore, Everett Sloane, Agnes Moorehead.

"The Graduate"

(Mike Nichols, 1967)

105 min., color

Friday, July 6, Lorch, 7:30 and 9:30 p.m.

A masterpiece of mid-cult social criticism, "The Graduate" was hailed as one of the first really "relevant" films of the Sixties. Directed with a sure instinct for chic by Mike Nichols ("Carnal Knowledge," "Catch 22," "Silkwood"), this film features a script co-written by Buck Henry, songs by Simon and Garfunkel, and the first major role for rising star Dustin Hoffman.

This topical comedy about the sexual misadventures of an innocent youth just out of college tries hard to deliver a biting satire of American life as practiced by the upper class in Southern California. Unfortunately the satire seems clumsy, and Hoffman's naive idealism oozes self-pity all around the edges. An interesting film if you want to see what passed for hip in the late Sixties, but other than that, there isn't a great deal to enjoy here. With Anne Bancroft and Katharine Ross.

"A Midsummer Night's Dream"

(William Dieterle, Max Reinhardt, 1935)

132 min., b/w

Saturday, July 7, MLB 3, 7:30 p.m.



Helmut Berger stars in "The Damned," Luchino Visconti's study of the decline of an aristocratic family in Nazi Germany, Fri., July 13.

Shakespeare from the likes of James Cagney, Dick Powell, and Mickey Rooney? Admittedly this is a dubious proposition, especially considering Hollywood's uneven record in rendering the classics. Nevertheless in 1935 Warner Brothers, a studio noted for its gangster and proletarian melodramas, launched a glamorous high-budget version of the sparkling Elizabethan farce. The result, though flawed, is far better than even the publicity department had a right to expect.

German producer-director Max Reinhardt was the guiding force in this effort. Co-directing alongside Hollywood's William Dieterle, he was given a free hand to exploit the rich technical and artistic resources available on the Warner's lot. Thus supported, Reinhardt fashioned a version which is faithful to the original both in text and in spirit. One of the first successful translations of Shakespeare to the screen. With Joe E. Brown, Olivia de Havilland, and Victory Jory.

"Mata Hari"

(George Fitzmaurice, 1932)

92 min., b/w

Sunday, July 8, Lorch, 7:30 p.m.

Mindful of the fact that Greta Garbo was always a better box-office draw in the European market than in the U.S., the great minds at MGM dutifully cast her in exotic melodramas such as this. Most of these are fine entertainment, as is this steamy but probably apocryphal version of the career of World War I's most famous spy.

Garbo carries this film gracefully, and she does so with a performance infused with the aloof yet vulnerable sensuality that was her trademark. She is ably supported by an excellent cast which features some of the finest actors of the late silent-early sound era. With Ramon Novarro, Lionel Barrymore, Lewis Stone.

"Double Indemnity"

(Billy Wilder, 1944)

107 min., b/w

Wednesday, July 11, MLB 3, 9:30 p.m.

The best example of "film noir" from the 1940s. A likable but opportunistic insurance salesman (Fred MacMurray) falls for a gorgeous blond (Barbara Stanwyck), who is married to a rich but insensitive husband. After deliberating over their problem, the lovers plot to kill the husband "accidentally" and collect the insurance as a bonus. Adapted from a James M. Cain novel by the director and writer Raymond Chandler, the movie is a simple narrative of the declining trajectory of a nice guy who is just crooked enough to make a real fool of himself.

Wilder's direction is taut and suspenseful, and he exploits the shiny cheapness of post-war Southern California as a perfect backdrop for his unscrupulous characters. This film was the inspiration for Lawrence Kasdan's "Body Heat," and you have to credit Kasdan for having good taste. With Edward G. Robinson.

"The Rules of the Game"

(Jean Renoir, 1939)

113 min., b/w

Friday, July 13, MLB 4, 7:00 p.m.

This film is generally regarded as the



Greta Garbo portrays the notorious World War I spy in "Mata Hari," Sun., July 8.

masterpiece of the great French director Jean Renoir. It is a penetrating fable about the weakness and duplicity of humanity, clothed as an innocuous comedy about the casual but complex love intrigues among the wealthy and their servants.

Like many French delicacies, Renoir is an acquired taste. His films have an understated poetry which asks for a viewer who can let the film move at its own pace. The reward is a deeply satisfying portrait of the human condition, created by an artist who, although pessimistic by nature, is deeply sensitive to the complex situations that are the common lot of us all. This film appears consistently on just about everyone's Ten Best Films list.

"The Damned"

(Luchino Visconti, 1969)

115 min., color, Italian w/subtitles

Friday, July 13, Angell Hall A, 9:00 p.m.

Visconti's early work was a model of Italian neo-realism's naturalistic approach. As he matured, his work became increasingly baroque and operatic. "The Damned" represents just about the apogee of this development by any conceivable standard. Depending upon your taste, it is either his most fully realized effort or an affected, overwrought, oppressive bore.

The subject of the film is an aristocratic German family in the middle 1930s which disintegrates as it comes under the influence of the rising Nazi Party. Visconti details the collapse with care, merging each step in the decline of the family with the inevitable movement of civilization toward barbarity. With

Dirk Bogarde, Ingrid Thulin, and Helmut Berger.

"Gallipoli"

(Peter Weir, 1981)

111 min., color

Saturday, July 14, Angell Hall A, 7:30 and 9:30 p.m.

As World War I rages on the other side of the planet, two young men (Mel Gibson and Mark Lee) meet and form a friendship in the Australian outback. Although their personalities contrast, both are inevitably drawn toward the war, one by idealism and curiosity, the other simply by loyalty to his pal. Both become participants in the Allies' ill-fated campaign to secure the Dardanelles.

A fine story, told simply and photographed beautifully without gimmickry or artifice, "Gallipoli," along with several other recent Australian releases, shares the virtues of classic American films of the 30s and 40s. Director Weir ("Breaker Morant," "The Year of Living Dangerously") allows the story to reveal the dreadful magnetism which the distant conflict possesses for the youths. Despite a growing sense of foreboding, the film never loses touch with the two boys' sense of excitement and discovery as they go off on what they hope will be the adventure of their lives.

"Les Misérables"

(Richard Boleslawski, 1935)

109 min., b/w

Sunday, July 15, Lorch, 7:30 and 9:30 p.m.

This Victor Hugo novel has been brought

FILM SOCIETIES INFORMATION

See Events for complete film listings.

Tickets \$2 (children, \$1), \$3 for double features unless otherwise noted.
Alternative Action Film Series (ACTION)—662-6599. Ann Arbor Film Cooperative (AAFC)—

769-7787. Cinema Guild (CG) 662-8871; 994-0027. Classic Film Theater (CFT)—\$3 (no additional charge for double feature). 668-8480. Campus Life Cinema (CLC)—487-3045. Cinema 2 (C2)—665-4626. Hill Street Cinema (HILL)—663-3336. Mediatrics (MED)—763-1107.

FILM LOCATION ABBREVIATIONS

AAPL—Ann Arbor Public Library, 343 S. Fifth Ave. at William. AH-A—Angell Hall Auditorium A.EQ—Room 126 East Quad, East University at Hill. Hillel—Hillel Foundation, 1429 Hill. Lorch—Lorch Hall (Old Architecture Building). Tappan at

Monroe. MLB 3[4]—Modern Languages Building Auditorium 3 (or 4), Washington at Ingalls. Nat. Sci.—Natural Sciences Building. North University across from Ingalls. SA—Strong Auditorium, EMU campus, Ypsilanti. UGLI—Undergraduate Library Multipurpose Room, U-M campus.



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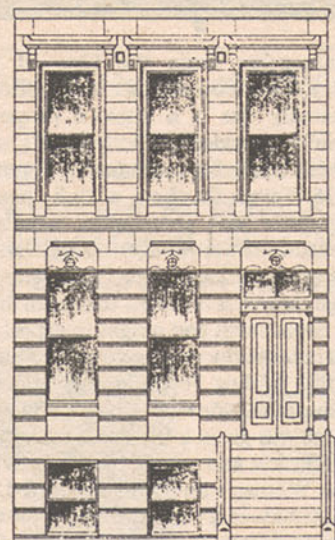
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to the screen no less than eleven times. French, British, Italian, and American filmmakers have taken a variety of approaches to the classic tale of a man's lifetime of persecution over the theft of a loaf of bread. Of them all, this version, produced by Darryl Zanuck at Fox in 1935, is widely regarded as the finest.

It features a superb performance from Fredric March as the victimized Valjean and Charles Laughton at the height of his talent as the tormentor, Javert. An intelligent and judicious script, with excellent direction by Bolelawski and fine cinematography by Gregg Toland (who would later work on "Citizen Kane"), combine to do justice to a great novel. With Cedric Hardwicke, Frances Drake, Florence Eldridge, and John Carradine.

"Fellini Satyricon"

(Federico Fellini, 1969)

129 min., color, Italian w/subtitles

Thursday, July 19, Angell Hall A, 7:00 and 9:30 p.m.

Fellini has never been shy about making deeply personal or idiosyncratic films. Here he starts with the writings of Petronius and attempts to resurrect the spirit of pagan Rome, which he sees as a reservoir of primal human experience, untamed by the civilizing influence of Christianity. The result is a film consciously structured like a dream: episodic, obsessive, fantastical, and grotesque. The film has no plot, and the only thread of continuity is the exploits of two youths who self-indulgently wander through a world populated with an astonishing variety of bizarre characters.

"Satyricon" bemused many of the critics, and in truth it seems to work best when simply experienced, so one can allow its message to speak to the intuitive rather than the cognitive self.

"Das Boot"

(Wolfgang Petersen, 1981)

145 min., color

Saturday, July 21, Lorch, 7:00 and 9:30 p.m.

An excellent, highly realistic thriller that carries a message. "Das Boot" (The Boat) recreates with considerable attention to detail the tension-charged atmosphere inside a German submarine at war. A true predator of the sea, the sub stalks the defenseless and unwary, attacking without warning. However, when the tables turn, the sub's crew must silently endure a merciless pounding from depth charges lobbed by the enemy destroyers above it. In this endless game of cat and mouse, where the roles can reverse in moments and the goal of battle is simple survival, we come to know the crew. Victims themselves, they are free of the pompous illusions of the Third Reich, yet they remain trapped by the momentum of the conflict their country began. Cramped into their fighting machine, they can only dream of peace, while their daily lives are a preparation for death, either of others or of themselves. A powerful testament to the futility of war, with excellent performances by an all-German cast.

"The 400 Blows"

(François Truffaut, 1959)

94 min., b/w

Sunday, July 22, Lorch, 7:30 and 9:30 p.m.

The engaging, popular, first film from François Truffaut. In this story, Antoine Doinel, a lonely twelve-year-old neglected by his parents, runs away from home. He is eventually arrested when he tries to return a typewriter he has stolen. Perhaps because this film is largely autobiographical, Truffaut is able to avoid letting things descend into sentimentality. Instead, he delivers a sincere and sensitive evocation of the struggles of a troubled child.

Subsequent films by Truffaut carry the life of Antoine Doinel into late adolescence and adulthood ("Love at Twenty," "Stolen Kisses," and "Bed and Board"). In all these films the character is played by Jean-Pierre Léaud. This first one, however, is the most fondly regarded by filmgoers. It is also an important landmark in the development of French "New Wave" film.

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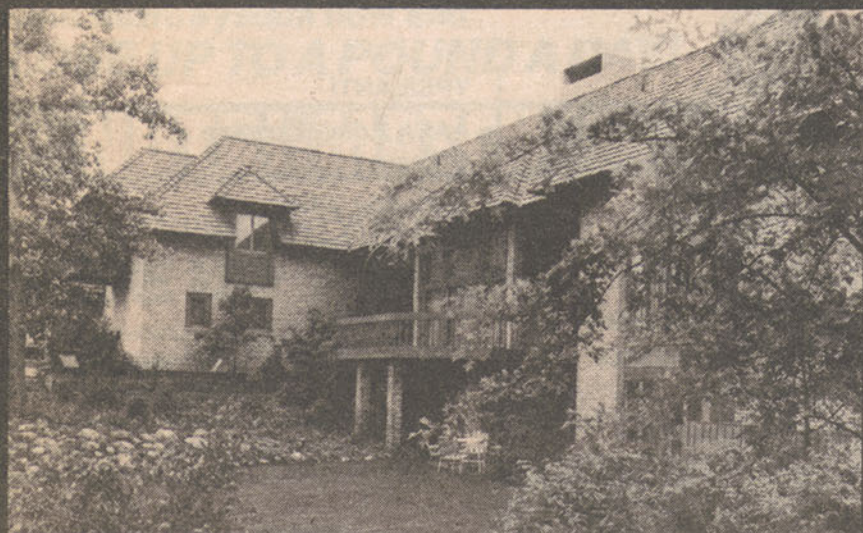
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Alice Simsar Gallery

301 North Main. 665-4883.

Hours: Tues.-Sat. 10 a.m.-5 p.m.

SUMMER SHOW

June 7-September 5.

Includes etchings of English and Welsh landscapes by John Brundson; bronze sculptures of dancers and horses by John Mills; handmade paper with relief printing by William Weege; silkscreens and acrylic on canvas paintings by Julian Stanczak; woodcuts, silkscreens, and intaglio prints by Adja Yunkers; monoprints on handmade paper by Joseph Zirker; and etchings and collages by Stephen Edlich.

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THE PRINT '84

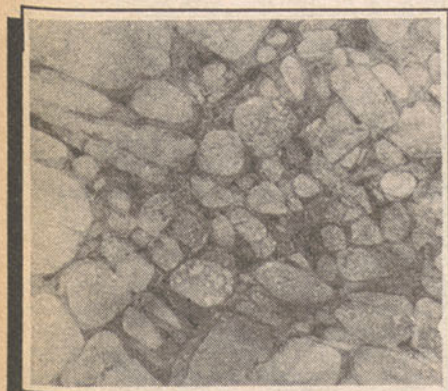
June 26-August 10.

Statewide competition juried by printmaker Rudy Pozzatti, an Indiana University art professor who also directs the Echo Press artists' printshop. Open to all current Michigan residents. \$900 Best of Show award and two additional \$300 cash awards funded by the Michigan Council for the Arts. Also, at least two showings daily of an educational videotape in which three local artists demonstrate print techniques: Jan Gallup, screenprinting; Frank Cassara, intaglio printing; and Loretta Hubley, lithography. Exact showing times to be announced.

GALLERY ARTISTS

All month.

In the gallery shop, paintings, prints, stained and blown glass, jewelry, and fibers by various artists. Prospective new artists welcome to apply at next jurying (July 9) by submitting works on July 6 and 7.



Lee Weiss's 1970 Watercolor, "Tidal Pool," is part of the exhibit of her work at De Graaf Forsythe Galleries, June 29-July 25.

Ann Arbor Hands-On Museum

219 East Huron (entrance on North Fifth Avenue). 995-KIDS.

Hours: Tues.-Fri. 1:30-5:30 p.m.; Sat. 10 a.m.-5 p.m.; Sun. 1-5 p.m.; Tues.-Fri. morning group visits by appointment only.

Over 50 science and technology exhibits for kids on two floors of the renovated old firehouse. First-floor exhibits teach self-awareness, and second-floor exhibits explore the world around us. The "Discovery Room" is a place for activities with natural objects (minerals, fossils, shells, etc.) and art work inspired by nature. Also, every Sat. (1 & 3 p.m.) and Sun. (3 p.m.) in July, hands-on demonstrations of the properties of floating spheres using rubber balloons and soap bubbles. See Events listing for July 1 Bubbles and Balloons Festival. Different five-day summer classes (\$25) for children of various ages offered every week through the end of August. Admission: adults, \$2; children, students, & seniors, \$1; families, \$5. Annual memberships (\$25/family) include unlimited admissions, a bimonthly newsletter, and a 10% discount on classes and gift-shop items.

Ann Arbor Public Library

343 South Fifth Avenue. 994-2333.

Hours: Mon. 10 a.m.-9 p.m.; Tues.-Fri. 9 a.m.-9 p.m.; Sat. 9 a.m.-6 p.m.; Sun. 1-5 p.m.

CHILDREN'S ART FROM CAMP BIRKETT

All month.

In the lobby, sculpture and two-dimensional works in various media by children attending the Ann Arbor Y summer camp.

Artful Exchange Gallery

418 Detroit St. 761-2287.

Hours: Wed., Thurs. & Sat. 10 a.m.-5 p.m.; Fri. 10 a.m.-7 p.m.

OPENING EXHIBIT

All month.

Varied consignments include museum-quality African tribal masks and artifacts, antique prints, and new botanical prints by Henry Evans of San Francisco. Also, "Christopher Discovering America," an early hand-signed Salvador Dali silk-screen, and eight woodblock prints which mix Oriental and Occidental styles by Jacoulet, a Parisian artist who lived and worked in Asia.

Bentley Historical Library

1150 Beal Avenue, North Campus. 764-3482.

Hours: Mon.-Fri. 8:30 a.m.-5 p.m.; Sat. 9 a.m.-12:30 p.m.

MICHIGAN AND THE GOOD ROADS MOVEMENT

June 1-August 31.

Around the turn of the century, Michigan was a leader in advocating road improvement. As early as the 1880s bicyclists were lobbying for better touring routes. Their cause was joined by early automobile industrialists who quickly realized that their own purposes were ill served by the standard roads of the time. On display are photographs, scrapbooks, and manuscripts of leaders in the "Good Roads" movement, including local publisher and cyclist Junius Beal, Hudson Motor Car Company president Roy D. Chapin, state highway commissioner Horatio Sawyer Earle, and Packard Motor Car Company president Henry B. Joy.

Clare Spitzer Works of Art

2007 Pauline Court. 662-8914.

Hours: Tues. 2-6 p.m., and by appointment.

JULIA GLEICH: Kites, Bags, and Ink Paintings

June 10-July 31.

Glass-framed kites and bags, decorated with colorful, intricately designed abstract ink paintings, by this Ann Arbor artist. Also, some ink paintings.

William L. Clements Library

South University at Tappan. 764-2347.

Hours: Mon.-Fri. 10:30 a.m.-noon; 1-5 p.m.

"POWDER AND BALL: Life of the Soldier in 18th-Century America"

May 15-July 27.

Exhibition depicting the life of the common soldier from the French and Indian Wars through the American Revolution. Includes engraved powder horns, military manuals, orderly books, maps, prints, diaries, and letters from men at camp and in the field.

MARYLAND AND THE CHESAPEAKE BAY: A Tricentennial Exhibit

July 30-September 14.

Details to be announced.

Cobblestone Farm

2781 Packard Road. 994-2928.

Hours: Sat. & Sun. noon-5 p.m.

Guided tours of the restored 1844 Ticknor-Campbell farmhouse describe Michigan pioneer farm life. Emphasis is on the Ticknor family, which lived in the house from 1844 to 1858. Admission: \$1 (seniors & youth ages 3-17, \$.50; children under 3, free).

Dale Fisher Gallery

759 Airport Plaza. 662-5708.

Hours: Mon.-Fri. 9 a.m.-5 p.m.; evenings & weekends by appointment.

GALLERY WORKS

All month.



Don Shields's watercolor and gouache painting, "Maker of Disreputable Toys," is on display at the U-M Museum of Art, June 1-July 18.

Color photographs of wildlife, nature, and natural abstract patterns. Fisher's photographs are taken from a helicopter 25 to 50 feet above the ground.

De Graaf Forsythe Galleries

201 Nickels Arcade. 663-0918.

Hours: Tues.-Fri. 11 a.m.-5 p.m.; Sat. 11 a.m.-6 p.m.; and by appointment.

LEE WEISS

June 29-July 25.

Exhibit of watercolors by this major contemporary American artist. Weiss's watercolors use a myopic view of nature to achieve a super-realism that recalls Andrew Wyeth. She is one of the masters at painting water scenes, such as pebbles in a stream or plants under water, and she also does a lot of autumn forest scenes. The unique, complex layering process she invented has become very influential among watercolorists. In fact, she has even established an organization to promote this technique.

Del-Rio Bar

122 West Washington. 761-2530.

Hours: Mon.-Fri. 11:30 a.m.-2 a.m.; Sat. noon-2 a.m.; Sun. 5 p.m.-2 a.m.

LOUISE FINN: Drawings and Paintings

June 10-July 8.

Very colorful, almost primitive, paintings and drawings by this local artist. "There is a place in my mind where I look for a piece of imagery," says Finn. "It is not one place, it is one door."

JIM KRUIZ: Photographs

July 8-August 12.

Recent work of this Ann Arbor photographer, including oversized color prints of exotic blossoms and island architecture.

Eskimo Art, Inc.

527 East Liberty (Michigan Theater Building), Suite 202. 665-9663, 769-8424.

Hours: Tues., Wed., & Fri. 10 a.m.-2 p.m., and by appointment.

STONE SCULPTURE

All month.

The gallery's recently expanded quarters feature a larger selection of figure carvings and prints by Inuit artists from throughout the Canadian Eastern Arctic. Some literature pertaining to Inuit art is available.

U-M Exhibit Museum

1109 Geddes Avenue at North University. 764-0478.

Hours: Mon.-Sat. 9 a.m.-5 p.m.; Sun. 1-5 p.m. Call to arrange handicapped entrance.

Some of the most popular exhibits are dinosaur skeletons, a Transparent Anatomical Manikin, Michigan wildlife, minerals, and dioramas of prehistoric life and of Native American scenes. Admission is free.

sion is free. Informal weekend tours may be given to small groups at no charge and with no reservations.

For information about the weekend shows in the Planetarium on the fourth floor, see Events listings. The gift shop on the fourth floor sells fossils, shells, minerals, books, and colorful decorations—many from foreign lands and many costing less than a dollar. Great fun for kids and grownups, too!

Ford Gallery

Ford Hall (near McKenny Union), EMU campus, Ypsilanti. 487-1268.

Hours: Mon.-Fri. 8 a.m.-5 p.m.

GRADUATE STUDENT SHOWS

All month.

Includes watercolors by Leon Ruder (July 9-13), prints by Therese Laatsch (July 16-20), photography by Travis Eby (July 23-27), textiles by Jung Ok Kim (July 30-August 3), and drawings by Sue Cabell (August 6-11).



Laura Strowe's etchings are on display at the South Main Market, June 1-July 13.

FoxFarm Pottery

1st floor Godfrey Building, Kerrytown. 663-5122. Hours: Mon.-Thurs. 10 a.m.-6 p.m.; Fri. 10 a.m.-9 p.m.; Sat. 9 a.m.-5 p.m.; Sun. noon-5 p.m.

HANDMADE POTTERY SINKS

All month.

Functional pottery sinks by Eric Norstad of Sausalito, California, and by Brian Shulz of Ypsilanti. Also, some handmade wooden clocks by Jerry and Judith Beall of Newark, Ohio.

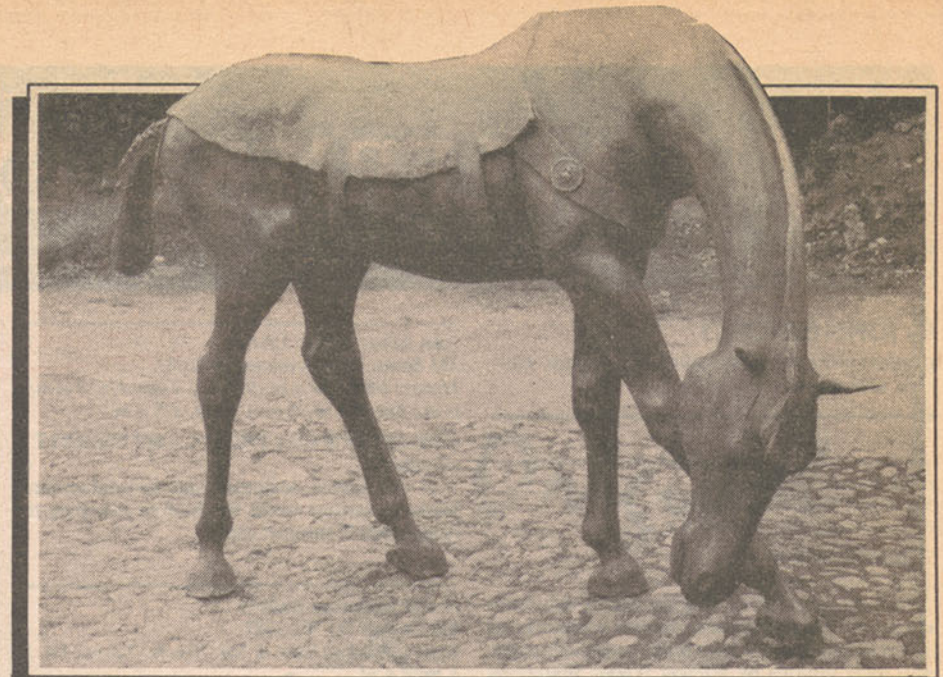
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John Mills's bronze horses are part of the Alice Simsar Gallery's summer show, June 7-September 5.

Hatcher Library Rare Book Room

711 Hatcher Library. 764-9377.

Hours: Mon.-Fri. 1-5 p.m.; Sat. 10 a.m.-noon.

THE PERFORMING ARTS: Source Materials in Theater, Music, and Dance

July 2-August 11.

In honor of the Ann Arbor Summer Arts Festival, a display of selections from the Rare Book Room's important holdings in theater, music, and dance. Includes programs, promptbooks, photographs, and costume sketches from the experimental Chicago Little Theater; 19th-century British and American playbills and posters from the Sanders Theater Collection; Arthur Miller's award-winning student manuscripts and other items from the Hopwood collections; and autographed scores of Darius Milhaud, Gustav Holst, and Elliott Carter. Also, shown for the first time are selected photographs of ballet dancers from a recent gift collection, "Ballet Alphabet."

Kelsey Museum of Ancient and Medieval Archaeology

434 South State. 764-9304.

Hours: Mon.-Fri. 9 a.m.-4 p.m.; Sat. & Sun. 1-4 p.m.

THE ART OF SEALS: Aesthetic and Social Dynamics of the Impressed Image from Antiquity to the Present

March 5-August 5.

A wide range of seals and sealings documents the major trends and aspects of continuity in this ancient art form. From remote antiquity seals have had a pervasive significance in the filial legacies, the decorative traditions, the bureaucracies, and even the kitchens of many societies. Objects drawn from seven U-M collections include material from the Far East, the Near East, Europe, and the New World.

In addition, there are contemporary seals by several Ann Arbor artists. Also on hand are culinary stamps and molds from collections of several local residents. A hands-on section of the exhibit enables visitors to create their own sealings (seal impressions), using reproductions of major types of seals displayed in the exhibition.

U-M Museum of Art

South State at South University. 763-1231.

Hours: Tues.-Fri. 10 a.m.-4 p.m.; Sat. & Sun. 1-5 p.m. ("Art Breaks," docent-guided tours on various topics, Tues.-Fri. 12:10-12:30 p.m.).

DON SHIELDS: Paintings, Prints, and Watercolors

June 1-July 18

Colorful paintings of strange creatures by this U-M art professor who has received both Guggenheim and American Academy of Rome fellowships. Shields's work, exhibited nationally, is regularly shown at the Alice Simsar Gallery here in Ann Arbor.

IMAGES OF THE PERFORMING ARTS: Music, Dance, and Theater

July 1-August 15.

Musical instruments, Chinese theatrical costumes, and African drums and masks. Also, paintings, sketches, and drawings celebrating the performing arts, including a cellist by Whistler, dancers by Matisse and Picasso, and Kabuki actors by Japanese woodcut masters. This exhibit is part of the Ann Arbor Summer Arts Festival. Public tours offered every Sat. and Sun., July 1-22, at 2 p.m. A series of additional weekend activities is also planned during the run of this exhibit.



Jim Kruz displays his photographs at the Del-Rio Bar, July 8-August 12.

Lotus Gallery

119 East Liberty. 665-6322.

Hours: Tues.-Sat. 11 a.m.-6 p.m.

NEW ACQUISITIONS

All month.

Black on black pottery from the San Ildefonso and Santa Clara pueblos, including works by the most famous American Indian potter, Maria Martinez. Martinez invented black on black ware, in which a finely burnished black surface is either painted or carved with a black design.

Lotus Gallery II (lower level):

GALLERY ARTISTS

All month.

Glass works, ceramics, enamels, jewelry, toys, watercolor collages, and weavings by eleven artists.

U-M Matthaei Botanical Gardens

1800 N. Dixboro Rd. 764-1168.

Hours: Daily 10 a.m.-4:30 p.m.

FRIENDS' 10TH ANNIVERSARY EXHIBIT

All month.

Pictorial exhibit illustrating the 10-year history of the Friends of the Matthaei Botanical Gardens.

Selo/Shevel Gallery

329 South Main. 761-6263.

Hours: Tues.-Sat. noon-8 p.m.

NEW ACQUISITIONS

All month.

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good physical and mental condition,

seeks SWF with compatible characteris-

tics, approx. 30-40, secure, able to give

as well as receive. P.O. Box 7098, AA

SWF, attractive, professional, active,

easy to get along with, look 45 but am 55,

want SWF for friendship or more. 2152

and physically. Please write and tell me

about yourself, your likes and dislikes.

Also, what do you hope for in a relation-

ship? P.O. Box 4115, AA, 48106.

SWF, attractive, professional, active,

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want SWF for friendship or more. 2152

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ethnic jewelry. Also, ceramics by Mary Roehm, Moishe Dickman, Carolyn Brice Brooks, and Robert Green; wood by David Rechel and Anthony Beverly; and handcrafted clothing by Carol Mortensen, Roberta Nosti, Muffy Young, and Camille Benjamin.

PAT GARRETT

July 25-28.

Collection of jewelry by this nationally-prominent local artist who is present in the gallery for the show. Garrett specializes in jewelry which combines copper, sterling silver, and 14 karat green and rose gold with gemstones.

Sixteen Hands

119 West Washington. 761-1110.

Hours: Mon.-Fri. 11 a.m.-8 p.m.; Sat. 10 a.m.-6 p.m.

CONTEMPORARY BASKETS

June 25-July 28.

Works by five artists, each with a different approach to basket-making. Myrna Brunson uses unusual materials such as date palm leaves and pine needles to create well-balanced, highly textured basket forms. Jill Damon coils a multitude of colored natural fibers around a core fiber and decorates her works with somewhat lyrical, abstract designs derived from natural forms. Sandi and Terry Henry make unusually large natural-dyed reed baskets. Kathy Zasuwa's vessels are made of rich, subtly colored hand-dyed handmade felt. Opening reception, June 29, 4-9 p.m.

Slusser Gallery

Art and Architecture Building, Bonisteel Boulevard, North Campus. 764-0397.

Hours: Mon.-Fri. 9 a.m.-5 p.m.

ART SCHOOL STUDENT SHOWS

June 19-August 29.

South Main Market

111 East Mosley. 994-8004.

Hours: Mon.-Fri. 8 a.m.-8 p.m.; Sat. 10 a.m.-5 p.m.

LAURA STROWE

June 1-July 13.

Light, airy, colorful etchings of gardens and home interiors, mostly Ann Arbor scenes, by this Ann Arbor artist. This exhibit is provided by the Ann Arbor Art Association in cooperation with Dough Boys Bakery.

ANGIE MILLER

July 13-August 31.

Impressionistic and Expressionistic watercolor landscapes, mountain scenes, and other landscapes, including some local ones, by this award-winning member of the Ann Arbor Women Painters.

Toledo Museum of Art

2445 Monroe, Toledo, Ohio. (419) 255-6448.

Hours: Tues.-Sat. 9 a.m.-5 p.m.; Sun. 1-5 p.m.

CITYWIDE CONTEMPORARY SCULPTURE EXHIBITION

July 15-October 14.

New and recent work by about twenty-five nationally known sculptors is included in this first major contemporary sculpture exhibition held in the Toledo area. The exhibit is being shown in downtown Toledo and in the George P. Crosby Gardens, as well as in the museum. Numerous public events, including art festivals and educational programs, are planned to coincide with the exhibit.

Valdemar Galleries

103 South Ann Arbor Street, Saline. 429-7864.

Hours: Mon.-Sat. 10 a.m.-5:30 p.m.

"A TREASURY OF TRADITIONAL FOLK ARTS OF CHINA"

All month.

Lighthearted exhibit of pictures in various media, including straw, shells, cork, feathers, pith paper, postage stamps, stone inlays, prints, and rubbings. Also, various regional paper cuts, embroideries, carvings, silver, fans, puppets, dolls, kites, lacquer, ceramics, and antiques.

The Watercolor Gallery

418 East Washington (lower level). 769-6478.

Hours: Tues.-Sat. noon-5 p.m.

NEW ARTISTS

All month.

Contemporary watercolors by Sonia Molnar, Chinese brush paintings by E.T. Newbourne, and American folk art watercolors by Doug Dennis, a prizewinner at this year's Michigan Watercolor Society show. Also, floral bouquets and other watercolors by resident artists Sharlene Beck, Tamara Essner, and Bernice Forrest.



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Rochelle Martinez-Mouilleseaux: Harp.

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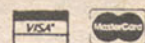
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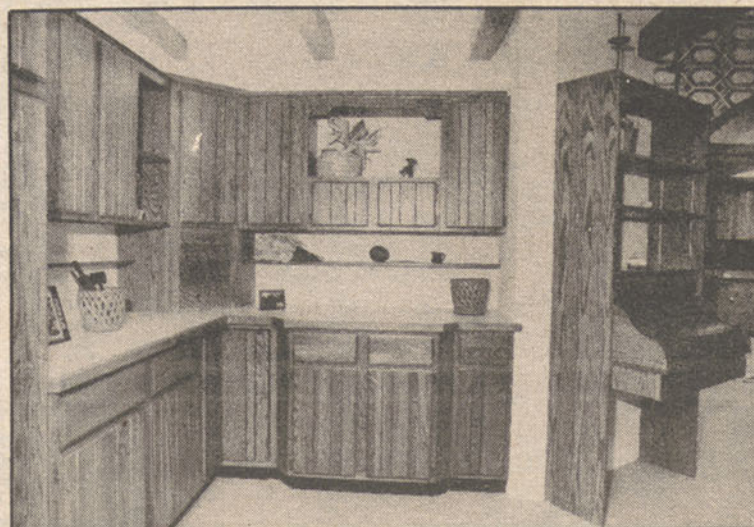
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MUSIC AT NIGHTSPOTS

By JOHN HINCHEY

These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead. Unless otherwise noted, live music runs from 9:30 p.m. to 1:30 a.m.

THE APARTMENT LOUNGE, 2200 Fuller Rd. 769-4060.

In the Huron Towers complex across from the V.A. Hospital. Large dance floor, no cover (unless otherwise noted). Dartboards. **JULY 6-7: On Que.** Top-40 and Motown sextet led by sax player Al Chisolm and vocalist Terry Reed. **JULY 12: Jam Session.** Led by Greg Williams and the prominent Detroit jazz saxophonist and reed player Wendell Harrison. **JULY 13-14: Fast Tracks.** See Rick's. **JULY 19: Jam Session.** Led by trombonist Andy Nielson and friends. **JULY 20-21: Ron Jackson and Friends.** Jazz fusion ensemble from Detroit led by trombonist/flutist Jackson. **JULY 26-27: Sun Messengers.** See Joe's. **JULY 28: On Cue.** See above.

THE ARK, 1421 Hill St. 761-1451.

Michigan's leading showcase for American and international performers of all forms of traditional music. Closed until September.

AUBREE'S SECOND FLOOR, 39-41 E. Cross St., Ypsilanti. 483-1870.

Music club above Aubree's Restaurant in Depot Town. Live music Wed.-Sat. Cover (Fri.-Sat. only), dancing. **EVERY THURS.: Open Mike.** Hosted by Cimarron guitarist/harmonica player Doug Cameron. All acoustic musicians invited. Call in advance. **JULY 6-7: Little Sonny.** Electric blues quartet led by Detroit harmonica king Little Sonny. **JULY 11: The Blue Rays.** Soulful blues and R&B sextet fronted by former Falcons guitarist Dave Kaftan. **JULY 13-14: Skyles Calhoun Band.** Well-received local Southern rock & blues band plays songs by the likes of the Allman Brothers, Lynyrd Skynyrd, and Eric Clapton, along with some originals. **JULY 20-21: Robert Penn.** Detroit blues band fronted by guitarist Penn. **JULY 25: The Blue Rays.** See above. **JULY 27-28: Chicago Pete and the Detroiters.** Veteran soul-flavored R&B sextet.

THE BLIND PIG, 208 S. First St. 996-8555.

The music has moved from the basement to the new back room, complete with an expensive new sound system, a dance floor with flashing lights, and larger seating capacity. The music schedule no longer emphasizes traditional blues, as the Pig is becoming a more conventional rock 'n' roll dance club. Dave Faber is no longer booking the music. Cover, dancing. **JULY 4:** To be announced. **JULY 6:** To be announced. **JULY 7: George Bedard and the Kingpins.** See Rick's. **JULY 12: Resistance Free.** Local rock 'n' roll band. **JULY 13: Teen Angels.** Rock 'n' roll band from Detroit. **JULY 14: Scott Morgan Band.** R&B/rock quintet fronted by vocalist/guitarist Morgan, a former member of the Ann Arbor-based Rationals and of Detroit's legendary proto-new wave band, Sonic's Rendezvous. **JULY 19:** To be announced. **JULY 20-21: Steve Nardella Rock 'n' Roll Trio.** Ann Arbor's finest and most popular roots rocker revives classic hits and obscure gems by Elvis, Chuck, Buddy, Jerry Lee, Gene, Eddie, and other immortals to the accompaniment of Keith Herber's plucking bass, Hugh Huntley's kicking drums, and his own thunder and lightning guitar. **JULY 23: George Bedard & Mr. B.** Two of Ann Arbor's most thrilling musicians, guitarist George Bedard and pianist Mark "Mr. B" Braun, get together with a friend or two for an evening of boogie, blues, and pre-historic rock 'n' roll. **JULY 26: Detroit Blues Band.** Veteran, popular electric blues band. **JULY 27-28: The Look.** Very popular rock 'n' roll band from Detroit. **JULY 30: George Bedard & Mr. B.** See above.

CLUB PEORIA, 215 N. Main St. 995-1834.

Dance club above the Heidelberg open Friday only. Cover. **EVERY FRI.:** Contemporary rock 'n' roll and funk dance records spun by WCBN DJ Michael Pool. Also, videos by local artists shown on four screens.

DEL-RIO BAR, 122 W. Washington. 761-2530.

No cover, no dancing. Local jazz groups every Sunday 5-9 p.m.

DOLLY'S PLACE, 205 W. Michigan Ave., Ypsilanti. 485-4990.

Dancing, no cover. **EVERY FRI.-SAT.:** Dance band to be announced.

DOMINICK'S, 812 Monroe. 662-5414.

Weekly coffeehouse in the basement of this campus-area restaurant. Proceeds to benefit *The Michigan Voice*, a statewide alternative monthly newspaper. \$1.50 donation. No dancing. **JULY 4: Open Mike Night.** All invited, especially musicians interested in auditioning for future coffeehouse nights. No cover. **JULY 11: Poetry & Music.** Local poets Richard McMullen and Andrew Carrigan read from their work. Incidental music provided by fiddlers Marty Somberg and John Goman. **JULY 18: Lisa Wolf and Karen Pernick.** Jazz-influenced originals, including some women's music, with strong vocal harmonies, piano, and guitar. **JULY 25: Jay Stielstra.** Superb original songs, from the hilarious "Tittabawassee Jane" to the haunting "I Love Two Rivers," by the local author of two popular musicals, "North Country Opera" and "The Prodigals."

THE EARLE, 121 W. Washington. 994-0211.

Live jazz Mon.-Sat. No cover, no dancing. **EVERY MON.-THURS.** (8-10 p.m.): Larry Manderville. Solo piano at once sweet and stinging. **EVERY FRI.-SAT.:** Ron Brooks Trio. Bassist extraordinaire Brooks is joined by Bob Elliott on drums and Bill Evans on piano.

ENTERTAINMENT WORLD, 1425 Ecorse Rd., Ypsilanti. 485-4220.

No cover, dancing. **EVERY WED.-SAT.:** Rhonda Jones and Crossfire. Country-rock dance band.

FENDER BENDER, 23 N. Washington, Ypsilanti. 485-2570.

Music room at the Spaghetti Bender Restaurant. Live music Wed.-Sat. & Mon. Cover, dancing. **EVERY SUN.:** Motown Revue. DJ plays Motown classics from the Temptations and Four Tops to Stevie Wonder, Smokey Robinson, and the early Jackson 5. Also, a Used Album and Memorabilia Exchange Club: bring your old records, baseball cards, and other collectibles to trade. **JULY 2 & 4: Search Party.** New Detroit/Ann Arbor quartet plays a variety of dance-oriented music, including Motown, top-40, and some originals. **JULY 5-7: Kids.** Lively, danceable versions of vintage rock, along with some current hits. **JULY 9 & 11-14: The Influence.** Danceable rock from 50s classics and Motown to current hits like the Motels' "Only the Lonely" and Prince's "1999." **JULY 16 & 18-21: The Heat.** Hard-driving rock 'n' roll dance band. **JULY 23 & 25-26: Obsession.** New wavish rock band fronted by vocalist/guitarist Gia Warner. **JULY 27-28: Sea Cruisers.** 50s-60s rock oldies. **JULY 30: The Dominoes.** 60s dance music.



The Buzztones, named best rock band in the Metro Times poll, are at Rick's, Wed.-Thurs., July 18-19.

THE FOX'S DEN, 5400 Plymouth Rd. 662-1647.

Lounge at the Lord Fox Restaurant. No cover, no dancing. **EVERY THURS.** (5-7 p.m.), **FRI.** (5-11 p.m.), & **SAT.** (7-11 p.m.): Stephen Dorar. Jazz & swing piano.

THE HABITAT, 3050 Jackson Rd. 665-3636.

Lounge at Weber's Inn. Solo piano by Art Stephan during happy hour (Mon.-Tues. & Thurs.-Fri.).



The Fabulous Checkers return to Joe's Star Lounge for another R & B dance party, Wed., July 18.

Dancing, no cover. **EVERY TUES.-SAT.:** Chateau. Contemporary pop dance band. Chateau also plays at the weekly "Wednesday Live," 5-7 p.m. **EVERY FRI.** (5-9:30 p.m.): Fridays Live. Indoor/outdoor patio dance party with a different band every week beginning June 22. This month: Latin-flavored jazz by the popular, veteran group Changes (July 6) and a variety of dance music by the Whiz Kids (July 13, 20, & 27).

THE HEIDELBERG, 215 N. Main. 663-7758.

German band and dancing every Sat. in the Wein Room. Live music Fri.-Sat. in the Rathskeller (no cover, no dancing.) **EVERY FRI.-SAT.:** Julie Austin. Austin has the vocal range of a Joni Mitchell and plays a sweet, precise guitar. Her repertoire is mostly classic country, though occasionally she does vintage hit-parade material.

THE HILL LOUNGE, 50 E. North Territorial Rd. (at US-23). 665-3967.

Live music Fri.-Sat. Dancing, no cover. **JULY 20-21 & 27-28: Cimarron.** Country-rock and hard country band. Remainder of July schedule to be announced.

JOE'S STAR LOUNGE, 109 N. Main. 665-JOES.

Many kinds of danceable music, with frequent up-and-coming and occasional vintage out-of-town acts. Also, the area's best juke box, and a stimulating diversity in the typical patron mix. Jitterbug dance lessons every Monday by Vicki Honeyman and Jim Kruz. Next four-week series (\$25) begins July 9. **EVERY FRI.** (5:30-8 p.m.): Larry Manderville. See the Earle. **JULY 1:** To be announced. **JULY 2: Video Dance Party.** Part of a weekly series. Each week's program features a particular musical genre, from vintage blues and R&B to reggae and contemporary rock 'n' roll. **JULY 3: Tool and Die.** Local neo-psychedelic art rock quartet. **JULY 4: The Cult Heroes.** July 5: Aluminum Beach. Self-styled "surfably ska" quartet with a bright, punchy sound, lots of very strong classic rock 'n' roll original songs, and the crisply etched vocals of lead singer John Krivit. Their recently released debut single features two of their most appealing originals, "Crying" and "Grey Slacks." **JULY 6: Martha Reeves.** See Events. **JULY 7: Urbations.** Horn-fired contemporary urban dance rock, rooted in mid-60s soul and garage band trash, with a number of flashy originals, most written by keyboardist Andy Boller. Ann Arbor's most popular dance band. **JULY 8: "Jumpin' at Joe's."** Jitterbug dance party. DJ Michael Pool offers a special mix of 40s-60s dance music. **JULY 9: Video Dance Party.** See above. **JULY 10: Del Fuegos.** Neo-primitive, no-frills rock quartet from Boston listed by *Rolling Stone* as one of the ten bands to watch in 1984. A car crash in Ohio forced them to miss their first date at Joe's in March. **JULY 11: King Kong and the X-Cons.** Versatile dance-euphoria sextet featuring SLK vocalist Art Brownell and former Aluminum Beach drummer Steve Whitecraft plays everything from early ska and reggae to Cajun, calypso, and "callybally" (carnival

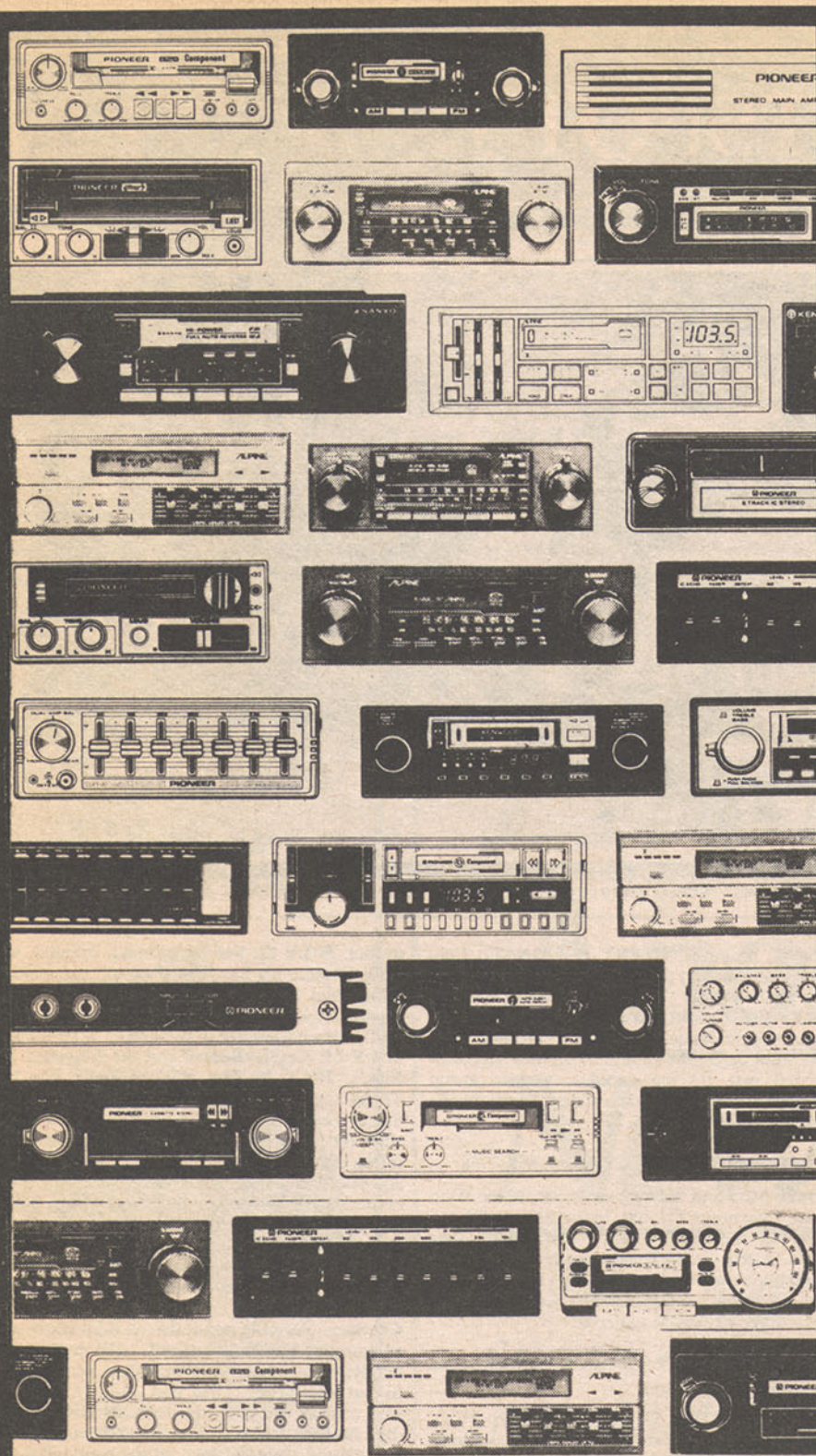
music). **JULY 12: Sun Messengers.** Popular, versatile 10-piece big band from Detroit plays everything from Latin to blues and rock. **JULY 13: Figures on a Beach.** Detroit new wave band that's said to be on the verge of making it big nationally. **JULY 14: George Bedard and the Kingpins.** See Rick's. **JULY 15: Hat Tricks Benefit.** The Hat Tricks are a team in the Michigan Men's Senior Soccer League sponsored by Joe's. Performers include the Picturephones, a modern rock band featuring Hat Tricks member Eric Faunce. Also, an acoustic duo. **JULY 16: Video Dance Party.** See above. **JULY 17: Map of the World.** Spacy, limber neo-psychedelic funk/rock originals with a mid-60s organ sound, multi-layered percussive effects, semi-chanting vocals, and striking lyrics. Their debut single, featuring "Monkey Paw," is scheduled for release late this summer. **JULY 18: Fabulous Checkers.** Versatile jazz-influenced R&B sextet with an engaging full-bodied sound, crisp rhythms, alternately sweet and husky melodies, and imaginative arrangements. They had Joe's overflowing with dancers and party-minded celebrants at Meet the Checkers Night in June. **JULY 19: Love Tractor.** Athens, Georgia, rock 'n' roll band billed as a sort of new wave Ventures because of their heavy emphasis on guitar-dominated instrumentals. **JULY 20-21: Domino.** Hugely popular Detroit dance and party band consists of an all-white rock quartet fronted by four black vocalists who sing and dance in the traditional Motown style, covering everything from rock 'n' roll and do-wop standards to Van Morrison's "Domino." **JULY 22: The dB's.** Another Athens, Georgia, rock band. This one is known for its pop-flavored original songs. They have a strong cult following and a new LP soon to be released on the Warner Brothers/Bearsville label. **JULY 23: Video Dance Party.** See above. **JULY 24: II-V-I Orchestra.** Lively big band swing led by Urbations sax player David Swain. Making their first appearance since last year's Art Fair, this newly resuscitated ensemble has been rehearsing new material for the past few months. **JULY 25: Steve Nardella Rock 'n' Roll Trio.** See Blind Pig. **JULY 26: Domino.** See above. **JULY 27: Urbations.** See above. **JULY 28: Blue Front Persuaders.** Ann Arbor's most spirited and convincing purveyors of un-housebroken R&B from classic swing and jump blues to such early rock obscurities as the Coasters' "Shopping for Clothes" and Bill Haley's "Thirteen Women." Also, some sparkling originals. **JULY 29: "Rest in Peace Art Fair '84."** Closed. **JULY 30: Video Dance Party.** See above. **JULY 31:** To be announced.

LEGEND'S ALL-AMERICAN BAR, 3600 Plymouth Rd. 769-9400.

Lounge in T.S. Churchill's Restaurant in the Marriott Inn. Dancing, no cover. June music schedule to be announced.

McMULLEN'S, S. State at I-94. 761-7800.

Lounge in the Briarwood Hilton. No cover, no dancing. **EVERY TUES.-SAT.** (7 p.m.-midnight): Jim Bajor. Soft jazz piano.

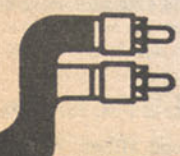


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Live music every late afternoon and night. Raucously convivial atmosphere, abetted by the music fare's predominantly stomping blues flavor. **EVERY SUN.** (5-7:30 p.m.): **Trees.** Dynamic folk-to-jazz-flavored duo of Lindsay Tomasic and Jesse Fitzpatrick features sumptuous harmony vocals. **EVERY MON.** (5-7:30 p.m.): To be announced. **EVERY TUES.** (5-7:30 p.m.): **Soulstice.** The duo of vocalist Kathy Moore and pianist Stephanie Ozer has expanded into a full-sized R&B band. Plays everything from jazz, blues, and funk to Motown, popular hits, and originals. **EVERY WED.** (5-7:30 p.m.): **Willie DeYoung Band.** New local Southern boogie & blues quintet plays everything from Muddy Waters and Albert Collins to Little Feat and The Band. Fronted by drummer Willie DeYoung, with guitarists Tony Hill and Dave Kaftan, bassist Steve Long, and pianist Jim Neal. **EVERY THURS.** (5-7:30 p.m.): **The Killer Trout.** New local R&B and blues/rock band with guitarist Brophy Dale and Urbations keyboardist Andy Boller. **EVERY FRI.** (5-7:30 p.m.): **Private Sector.** Modern, dance-oriented R&B, "neo-classical" reggae, funk jazz, and country/rock sextet fronted by bassist/vocalist Randy Tessier. **EVERY SAT.** (5-7:30 p.m.): To be announced. **JULY 1:** **Al Hill and the Headlights.** Versatile soul, Motown, and Chuck Berry-style rock band fronted by vocalist/pianist/guitarist Hill, with guitarist Brophy Dale, bassist "Lonesome Dave" Picard, and drummer Lough Campbell. **JULY 2:** **Quiet Storm.** Blues band fronted by vocalist Al Chisolm. **JULY 3:** **Willie DeYoung Band.** See above. **JULY 4:** **Private Sector.** See above. **JULY 5:** **Fast Tracks.** See Rick's. **JULY 6-7:** **Falcons.** Explosively danceable concoction of Chicago blues, early rock 'n' roll, mid 60s soul, and prime Motown. **JULY 8:** **Willie DeYoung Band.** See above. **JULY 9:** **Trees.** The Sunday-afternoon vocal duo fronts a rock band. **JULY 10:** **The Slang.** Vocal-intensive quartet plays a spicy selection of mid 60s roots pop, along with some clever originals. **JULY 11:** **Lunar Glee Club.** Versatile 9-piece "dance rhythm meltdown" ensemble draws on everything from African juju music, Brazilian sambas, reggae, and Tex-Mex border music to funk and jazz. **JULY 12:** **Al Hill and the Headlights.** See above. **JULY 13-14:** **Eddie "Guitar" Burns Blues Band.** Electric blues from Detroit. **JULY 15:** **Neil Woodward.** Blues-tinged singer/guitarist. **JULY 16:** **Soulstice.** See above. **JULY 17:** **Private Sector.** See above. **JULY 18:** **Fast Tracks.** See Rick's. **JULY 19:** **Neil Woodward and the Union Lake All-Stars.** Rock & blues band fronted by vocalist/guitarist Woodward. **JULY 20-21:** **Sonny Freeman and the Unusuals.** Blues band from Detroit features vocalist Odessa Harris, who used to sing backup for B.B. King. **JULY 22:** **Quiet Storm.** See above. **JULY 23:** **Willie DeYoung Band.** See above. **JULY 24:** **Al Hill and the Headlights.** See above. **JULY 25:** **Lunar Glee Club.** See above. **JULY 26:** **The Slang.** See above. **JULY 27-28:** **The Falcons.** See above. **JULY 20:** **Soulstice.** See above. **JULY 30:** **The Killer Trout.** See above. **JULY 31:** **Neil Woodward and the Union Lake All-Stars.** See above.

MR. MIKE'S, 1425 Ecorse Rd., Ypsilanti. 483-0010.

Dancing, no cover. **EVERY WED.-SUN.:** Blackhawk. Country & Western and Southern rock band.

MOUNTAIN JACK'S, 305 S. Maple. 665-1133.

Dancing, no cover. Live music every night except Tuesday. **EVERY TUES.:** DJ plays rock 'n' roll dance records. **JULY 4-8:** **Lifeline.** Top-40 dance band. **JULY 11-15, 18-22, & 25-29:** to be announced.

OLD TOWN, 122 W. Liberty. 761-9291.

Not normally in the live music business, the downtown corner bar is the scene of informal acoustic jam sessions every Sunday night beginning at 7 p.m.

PRETZEL BELL, 120 E. Liberty. 761-1470.

Live music all but the last Saturday of the month. **JULY 7, 14, & 21:** **RFD Boys.** Authentic bluegrass music from old Ann Arbor favorites. Note: The Pretzel Bell is currently closed, but management says they'll reopen July 5.

RICK'S AMERICAN CAFE, 611 Church. 996-2747.

Live music six nights a week. Chief local venue for big-name electric blues. Campus-area location gives this club a strongly undergraduate flavor, but there's also a heavy non-student clientele drawn by the music. **JULY 2:** **Al Hill and the Headlights.** See Mr. Flood's. **JULY 3:** **Matt "Guitar" Murphy.** Full-bodied R&B, at once sinuous and hard-driving, from this heralded blues veteran who's best known to the general public from his role in *The Blues Brothers*. **JULY 4:** **The Microtones.** 6-piece

ska band from Traverse City plays mostly originals, along with a couple SLK covers. Very popular in Rick's-East Lansing. **JULY 5:** **George Bedard and the Kingpins.** Super-fine dance classics from swing to vintage blues and rockabilly, with some memorable originals penned by guitarist Bedard, who is also a stunningly potent guitarist. Includes Carl Hildebrandt on upright bass and Andy Conlin on drums. Pianist Mr. B will rejoin the band when he returns from Europe late this month. **JULY 6-7:** **Blue Front Persuaders.** See Joe's. **JULY 9:** **Astralight.** Popular hard-driving contemporary funk sextet with a splashy horn section plays dance hits by the likes of Prince, Rick James, and Michael Jackson, along with some dance-happy originals. **JULY 10:** **Map of the World.** See Joe's. **JULY 11:** **Fast Tracks.** Local fusion ensemble offers a strikingly original blend of jazz, rock, blues, R&B, and reggae, with some strong original compositions. They performed with Larry Coryell in May and are set to open for Wynton Marsalis in Grand Rapids tomorrow. They've recently finished recording their debut LP, and two major labels are said to have shown interest in picking it up. **JULY 12-13:** **The Roosters.** Danceable quartet with several early Stones-based originals. **JULY 14:** **SLK.** Ska and ska-based contemporary pop. SLK was the most popular attraction on the local bar scene until they virtually dropped out to work on the LP they hope will lift them into the big time. **JULY 16:** **Sun Messengers.** See Joe's. **JULY 18-19:** **Buzztones.** Classic Motown & soul covers and lots of sleek, explosive contemporary funk/rock originals featuring the edgy, high-pressed vocals of Lamont Zodiac. In this year's *Metro Times* poll, the band was named best rock group and Zodiac was named best rock vocalist. **JULY 20-21:** ******* Watosis.** Ann Arbor's most charismatic rocker, vocalist Dan Mulholland, fronts this very popular percussive-guitar rock 'n' roll quintet that picks up where Mitch Ryder left off 20 years ago. The first part of their name changes for every show. **JULY 23:** **Wet Shavers.** Contemporary pop and new wave cover band from Toledo. **JULY 24:** **Surreal Estate.** Contemporary rock trio includes two former members of the Seeds of Europe. Sharp, fun-focused covers of Split Enz, XTC, the Police, and the like, along with some well-crafted originals. **JULY 25-26:** **Gatemouth Brown.** See Events. **JULY 27-28:** **I-Tal.** Nine-piece reggae group from Cleveland features three members of the original I-Tal, including vocalist/front man Dave Smeltz. Very popular in Ann Arbor. Come early, or be prepared to wait in line. **JULY 30:** **Radio King and His All-Star Soul Band.** 60s soul and contemporary funk band led by drummer Richard Dishman. **JULY 31:** **Falcons.** See Mr. Flood's.

ROUNDHOUSE SALOON, 401 Depot. 769-0592.

Lounge at the Gandy Dancer. Solo piano by David Mayer during weekday happy hour. **EVERY MON.:** **David Mayer.** **EVERY TUES.-SUN.:** **Bart Polot.** Solo piano.

TC'S SPEAKEASY, 207 W. Michigan Ave., Ypsilanti. 483-4470.

Dancing, no cover. **EVERY THURS.-SAT.:** **Ty Cool and Pam Wallace.** Easy-listening rock.

T.R.'S, 2065 Golfside, Ypsilanti. 434-7230.

Large dance floor, cover (Fri.-Sat. only). **JULY 3-7:** **Animation.** Top-40 band. **JULY 10-14, 17-21, & 24-28:** **Whiz Kids.** See Habitat.

U-CLUB, Michigan Union, 530 S. State. 763-2236.

Cover, dancing. No live music until September. For the summer, DJs play dance records five nights a week. **EVERY TUES.:** **New Music.** With DJ Greg Danilek. **EVERY WED.:** **Dance Classics.** With DJ Art Rauh. **EVERY THURS.:** **Reggae Dance Party.** With WEMU/WCBN DJ Tom Simonian. **EVERY FRI.:** **Rock 'n' Roll.** With Mitch Peyser. **EVERY SAT.:** **Jam the Club.** With WCBN DJ Michael Pool.

VICTOR'S, 615 E. Huron. 769-2282.

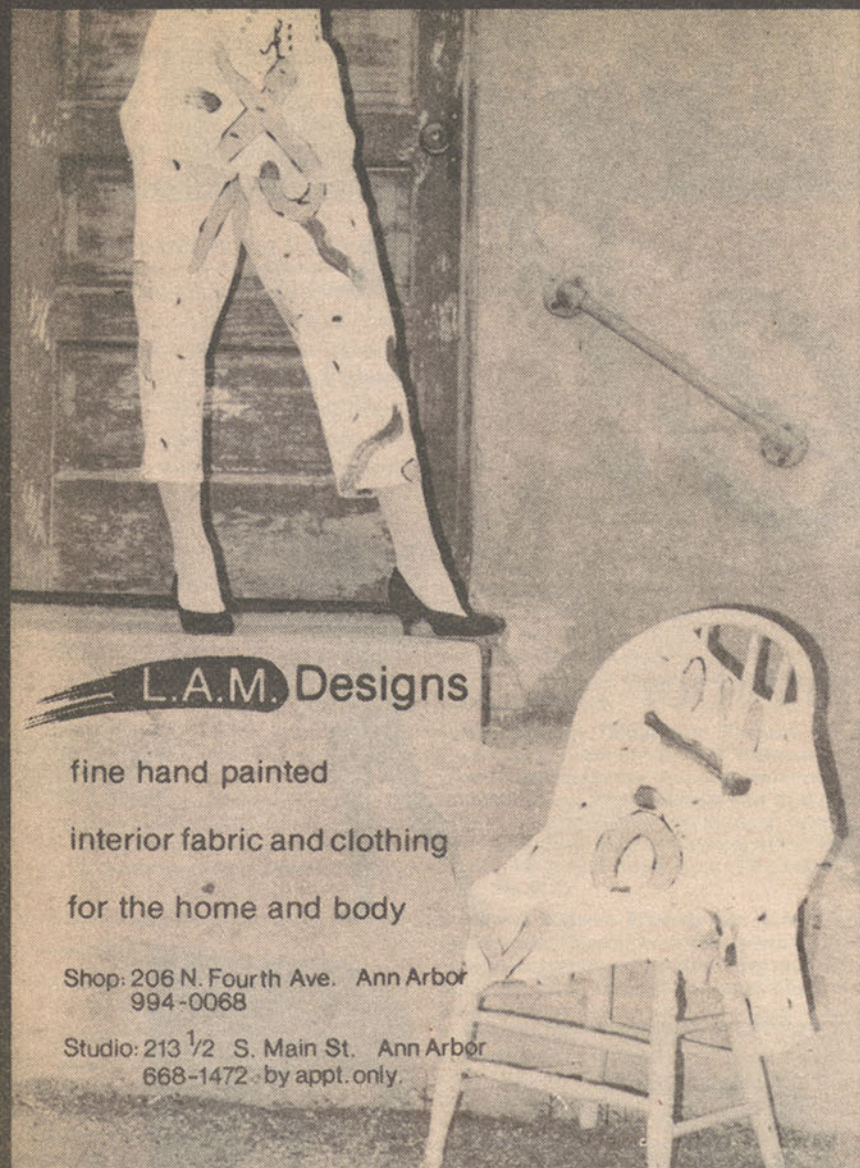
Restaurant and lounge inside the Campus Inn. No cover, no dancing. **EVERY SUN.** (5-9:30 p.m.) & **EVERY TUES.-THURS.** (6-10 p.m.): **Clair Ross.** Classical harpist. **EVERY FRI.-SAT.** (6-10:30 p.m.): **Deborah Gabrion-Gould.** Classical harpist.

WEST BANK, 2900 Jackson Rd. 665-4444.

Lounge at the Holiday Inn West. Dancing, no cover. **JULY 3-7, 10-14, & 17-21:** **Trilogy.** Top-40 band. **JULY 24-28 & 31:** **Secrets.** Top-40 band.

WINDOW'S, S. Fourth Ave. at E. Huron. 769-9500.

Restaurant and lounge on the 11th floor of the Ann Arbor Inn. Dancing, no cover. **EVERY SUN.** (11 a.m.-2:30 p.m.) & **EVERY TUES.-SAT.** (4:30-8:30 p.m.): **Patrick McCaffrey.** Versatile solo pianist. **EVERY TUES.-SAT.:** Various versatile dance bands to be announced.



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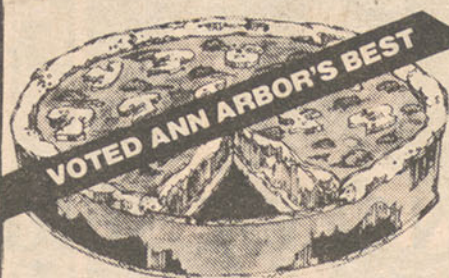


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CHORAL UNION SERIES

- | | |
|--|--------------------|
| Chicago Symphony Orchestra | Saturday, Sept. 22 |
| Raymond Leppard, Conductor | |
| Cleveland Orchestra | Wednesday, Oct. 10 |
| Christoph von Dohnányi, Conductor | |
| Atlanta Symphony Orchestra | Sunday, Oct. 21 |
| Robert Shaw, Conductor | |
| Leipzig Gewandhaus Orchestra | Thursday, Nov. 8 |
| Kurt Masur, Conductor | |
| Judith Blegen, Soprano, and
Håkan Hagegård, Baritone | Saturday, Nov. 17 |
| Vladimir Ashkenazy, Pianist | Tuesday, Jan. 15 |
| Prague Symphony Orchestra,
Festival Chorus and Soloists | Saturday, Feb. 2 |
| Jiri Belohlavek, Conductor | |
| Royal Philharmonic Orchestra | Tuesday, Feb. 19 |
| Yehudi Menuhin, Conductor | |
| National Symphony Orchestra | Wednesday, Mar. 20 |
| Mstislav Rostropovich, Conductor | |
| Sherrill Milnes, Baritone | Friday, Mar. 29 |

CHAMBER ARTS SERIES

- | | |
|--------------------------------|--------------------|
| Guarneri String Quartet | Wednesday, Oct. 17 |
| The Masterplayers | Sunday, Nov. 4 |
| Kuijken Quartet | Tuesday, Nov. 13 |
| Romanian National Choir | Sunday, Nov. 18 |
| Music from Marlboro | Wednesday, Jan. 23 |
| Guarneri String Quartet | Sunday, Feb. 10 |
| I Fiamminghi | Friday, Mar. 8 |
| Polish Chamber Orchestra | Thursday, Apr. 18 |

DEBUT & ENCORE SERIES

- | | |
|--|-------------------|
| Ivo Pogorelich, Pianist | Tuesday, Oct. 30 |
| Viktoria Mullova, Violinist | Saturday, Nov. 10 |
| Katia and Marielle Labèque, Duo-pianists | Sunday, Feb. 17 |
| Paul Badura-Skoda, Pianist | Sunday, Mar. 10 |

CHOICE SERIES

- | | |
|--|---------------------------------|
| Western Opera Theater,
Rossini's "La Cenerentola" | Saturday, Oct. 6 |
| Royal Winnipeg Ballet | Saturday & Sunday, Oct. 27 & 28 |
| American Ballet Theater II | Sunday, Nov. 18 |
| Balletap USA | Sunday, Jan. 27 |
| The Feld Ballet | Friday & Saturday, Feb. 8 & 9 |



VLADIMIR ASHKENAZY

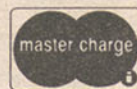


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EVENTS FOR JULY

To publicize events in the Calendar

Mail press releases to John Hinchey, Calendar Editor, ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104. PLEASE do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for August events should arrive by July 9th. All materials received by July 9th will be used as space permits; materials submitted later may not get in.



Events information has been collected with the assistance of the Washtenaw Council for the Arts.

Member groups are identified as such in the Events listings. For additional information about the Arts Council or its members, call Kathleen Slater at 996-2777.

* denotes no admission charged.

1 SUNDAY

Waterloo Hunt Club Horse Show. Horses and riders from all over the U.S., mostly from the upper Midwest, compete in this A-rated American Horse Show. There are three categories of competition. In the hunter class, riders are judged on the style and form with which their horses jump over fences that

simulate objects encountered in the foxhunting field. In the equitation class, riders are marked on their handling of the horse on the flats and/or over fences. In the jumper class, the score is based on how successfully the horse jumps a sequence of fences. (Final day of a three-day show.) 8:30 a.m.-dusk, Waterloo Hunt Club, Grass Lake, MI. Take I-94 west to exit 150, go north 2 miles on Mt. Hope Rd., go right onto Glenn Rd. to the Hunt Club.) \$2 for program in order to enter. (517) 522-5325, (517) 522-5010.

Detroit Chamber Winds: Ann Arbor Summer Festival. U-M Bands director H. Robert Reynolds conducts this 15-member ensemble of musicians from the Detroit Symphony and Michigan Opera Theater Orchestra. Program: Haydn's "Chorale St. Anthony" Divertimento, Mozart's Serenade No. 11, and Dvorak's Serenade in D minor. 11 a.m., Rackham Auditorium, 915 E. Washington. Tickets \$7 in the Power Center Box Office. 763-0950, 769-8426.

New Member Orientation: Packard People's Food Co-op. Every Sunday and Wednesday. Program to familiarize new and prospective members with the Co-op. Topics include how to shop efficiently, where to find things in the store, advantages of co-op buying, and a brief history of the Packard Co-op. All invited. 11:30 a.m., 720 Packard Rd. Free. 761-8173.

Bubbles & Balloons Festival: Ann Arbor Hands-On Museum. Opening event of a month-long series of programs exploring the fascinating properties of floating spheres. Highlight of today's festival is a helium balloon launch. Each participant receives a helium balloon (\$1) with an enclosed postcard addressed to the museum. A message on the postcard will enable the people who find the balloons when they land to understand where they came from, fill in their addresses, and mail the cards back to the museum. Returned cards will eventually be posted at the museum, and the destination of all balloons will be plotted with pins on a map hung in the museum. (For those who can't come today, a tank of helium will be kept in the museum throughout July, and you can launch a balloon any time during the month.) Other activities today include balloon sculptures by clowns from the Zal Gaz Grotto Club and a bubble booth with several soap bubble activities. 2-4 p.m., City Hall parking lot. \$2 (children, \$1). 995-5439.

"Dark Skies over Michigan": U-M Exhibit Museum Planetarium. Every Saturday and Sunday. Live audio-visual presentation on the constellations and planets currently visible in the nighttime skies. This is the first show since the Planetarium closed for remodeling last summer. 2 & 3 p.m., U-M Exhibit Museum, Geddes at N. University. \$1. Children under 5 not admitted. 764-0478.

Open Mouth Poetics: Joe's Star Lounge. Friendly, informal occasion for local and visiting poets and writers of short fiction to try out their work on a live audience. Usually a nice mix of ages, sexes, attitudes, and talents. Almost always highly entertaining and instructive, and occasionally sublime. (Once a month only until September, when it returns to every Sunday.) 2-5 p.m. (readings rarely get underway before 3 p.m.), Joe's Star Lounge, 109 N. Main. Free. 662-8370, 665-JOES.

Barrier Free Theater: Common Ground Theater Ensemble. The first production to result from Common Ground's workshops to develop performance skills among disabled people. Jeff Picard directs disabled and non-disabled workshop participants in a collectively scripted original theater piece set in an art exhibit. The performers play objects in the exhibit who are provoked by a non-disabled viewer into expressing how they see themselves as disabled persons. The aim of this drama, as of the workshops themselves, is to foster mutual understanding and acceptance between disabled and non-disabled people. Stars Alma Fischer, Ted Rahti, Mary Rizzo, Carolyn Earl, and Stephanie DeAgostino. (Final show of a four-day run.) 2 p.m., Performance Network, 408 W. Washington. \$3.50-\$4.50 sliding scale according to ability to pay. 663-8305, 663-0681.

Vegetarian Feast: Bhaktivedanta Cultural Center. Every Friday and Sunday. 6:30 p.m., 606 Packard Rd. Free. 665-9057.

Weekly Meeting: The Jugglers of Ann Arbor. Every Sunday. All invited. Club members are always willing to give free lessons to anyone interested in learning how to juggle. Also, weather permitting, the Jugglers of Ann Arbor juggle outdoors every Saturday on the U-M Diag beginning at 1 p.m. 7-10 p.m., Michigan Union. Free. 994-0262.



Songwriters Betty Comden and Adolph Green (July 13-14), dancer Edward Villella (July 15 and 17-18), and actress Claire Bloom (July 19-20) are some of the performing arts stars featured in the first Ann Arbor Summer Festival, June 30-July 24.

"No Maps on My Taps": Ann Arbor Summer Arts Festival. Film followed by live performance by three veteran jazz tap dancers. The 60-minute color film is highlighted by 1930s footage of Sandman Sims, Chuck Green, and Bunny Briggs competing in a challenge match at Harlem's Small Paradise, with musical backing by Lionel Hampton and his big band. For the live performance Sims and Green are joined by Jimmy Slyde, a younger generation dancer who cites Green and Briggs as his major influences. Sims, who gets his nickname from his "sand dance" specialty, was featured in the TV special, "Uptown at the Apollo." This fall he is to appear with Rudolph Nureyev on another TV special, "Julie Andrews' Invitation to the Dance." Younger hoofers regard Green as the godfather of jazz tap, and critics view him as the reigning genius of the art. He is also the source of the title of tonight's show. "Maps are full of roads and signs and detours and destinations," says Green. "Maps are full of limitations, but when I tap I can get lost dancing. I don't have no maps." 8 p.m., Power Center. Tickets \$5-\$12 at the Power Center Ticket Office. 763-0950, 769-8426.

FILMS

CG. "Citizen Kane" (Orson Welles, 1941). Orson Welles, Joseph Cotten, Agnes Moorehead. See "Coming Cinema Attractions." Lorch, 7:30 & 9:45 p.m. CFT. To be announced.



The Ann Arbor Civic Band offers free evening concerts in West Park, July 4, 11, and 18.

2 MONDAY

Waves: Ann Arbor Summer Festival. Also, July 3. This Philadelphia-based dance company combines elements of jazz dance, modern dance, ballet, martial arts, gymnastics, and breakdancing in a sinuous "wave" dance technique developed by director/choreographer Shimon Braun. A Russian

native, Braun was Israel's gymnastic champion at age 17 and a member of Martha Graham's original Bat'sheva Dance Company. He and his wife Lisa founded Waves in 1980 to enable a paid troupe of dancers to share the pleasures of jazz dance. In Waves performances, the dancers' personalities are crucial: riffs by individual artists are picked up by others in solos and chorus. "The idea of waves has been important to me," says Braun. "After all, waves connect everything in life; it is the motion of light, of water. It is continuous. Waves connect people." 8 p.m., Power Center. Tickets \$11-\$15 at the Power Center Ticket Office. 763-0950, 769-8426.

FILMS

CFT. To be announced.

3 TUESDAY

"Cuisinart Food Processor": Kitchen Port. Cuisinart representative Barbara Miller shows how to use this food processor and its accessories. 11 a.m.-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

Waves: Ann Arbor Summer Festival. See 2 Monday. 8 p.m.

Tuesday Night Singles. Every Tuesday. Ballroom dancing with live music by Detroit-area ballroom bands. 8:30-11:30 p.m., American Legion Hall, 1035 S. Main. \$3.50. 482-5478.

FILMS

No films.

4 WEDNESDAY

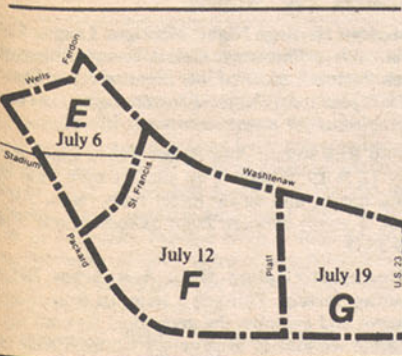
Fourth of July Flag Tournament: Ann Arbor Parks Department. Golfers are handicapped according to the instant Callaway system. Once a golfer has shot par plus handicap, an American flag is placed in the ground where his or her ball lies. The winner is the golfer whose flag is placed at the most advanced point on the course. Trophies awarded for 1st, 2nd, 3rd, and longest drive. Dawn to dusk, Leslie Park Golf Course. \$13 greens fee. 668-9011.

Parade in Grass Lake: Ann Arbor Bicycle Touring Society. Local bicycling guru Reuben Chapman leads an Ann Arbor contingent to Grass Lake, located a few miles west of Chelsea, to participate in the Fourth of July Parade. Slow, moderate, and fast paces available to Grass Lake. Bring streamers,

Map of recycling areas



A	July 3	D	July 24
B	July 10	X	July 7
C	July 17	Z	July 21



To use Recycle Ann Arbor's free service, residents should place bundled newspapers, clean glass (sorted by color—metal rings need not be removed), flattened cans, household aluminum, and used motor oil on the curb in front of their houses by 8 a.m. on the collection date for their area. Material should be clearly marked "For Recycle Ann Arbor." For information, call 665-6398.

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Five local choreographers present modern dance works for Ann Arbor Dances II, July 6-8.

costumes, and other decorations for your bicycle, and wear your AABTS jersey or other Ann Arbor-identified T-shirt. After the parade, swimming and other activities at the lakefront, including sale of barbecued chicken. 7:50 a.m. Meet at old Amtrak station, Depot St. Parade begins at 10:30 a.m. Free. 662-7649.

★ **New Member Orientation: Packard People's Food Co-op.** See 1 Sunday, 11:30 a.m.

★ **Summer Recital Series: American Guild of Organists (Washtenaw Council for the Arts).** Every Wednesday. Today: First Baptist Church (Dearborn) organist Mark Smith performs works by Charles Wesley, J.S. Bach, and Persichetti. The organ is a mechanical action organ built in 1975 by the Holtkamp Company in Cleveland, Ohio. Light lunch available after the recital for a small donation. 12:15-12:45 p.m., First Unitarian Church, 1917 Washtenaw Ave. Free. 761-7712.

Independence Day Celebration at Cobblestone Farm: Ann Arbor Parks Department. Wagon rides, children's games, and an ice cream social with cake & ice cream. Noon-5 p.m., Cobblestone Farm, 2781 Packard Rd. \$1 (seniors & youth ages 3-17, \$.50; children under 3, free). Rides & games included in admission. 994-2928.

★ **Wednesday Evening Family Ride: Ann Arbor Bicycle Touring Society.** Slow-paced ride to Dexter via Huron River Drive and return via Parker and Jackson Rds. 6:30 p.m., McDonald's parking lot, Zeeb Rd. Free. 665-4552.

★ **Summer Civic Band Concert: Ann Arbor Recreation Department.** Also, July 11 & 18. Special Fourth of July concert features American marches and band music. The Civic Band, now in its 28th year, is made up of accomplished local and area musicians under the direction of EMU bands director Max Plank. Bring a picnic and blanket. 7 p.m., West Park bandshell. Free. 994-2326.

★ **Introductory Session: The Transcendental Meditation Program.** Every Wednesday and Friday. Introduction to this mental technique for deep relaxation and release of stress. 8 p.m., 528 W. Liberty (Wednesdays) & Michigan Union Room 4316 (Fridays). Free. 996-TMTM.

★ **"Once Upon a Mattress": True Grist Dinner Theater (Washtenaw Council for the Arts).** Also, every Wednesday (2 p.m.), Thursday-Saturday (8 p.m.), and Sunday (2 p.m.) through July 21. Charles Burr directs this merry musical comedy adaptation of the story of the princess and the pea. It catapulted Carol Burnett to fame for her portrayal of Winnifred the WoeBeGone in the original New York production in 1959. Stars Heidi Anderson, Bobb James, Gail Betts-Trader, and Charles Burr. 7 p.m. (dinner), 8 p.m. (show) True Grist Dinner Theater and Restaurant, Homer, Mi. (Take I-94 west to exit 156 and follow M-60 into Homer. The theater is on M-60.) \$12 (Wed.), \$15 (Thurs.), \$18 (Fri. & Sun.), \$19 (Sat.) (517) 568-4151.

★ **"Sganarelle": Ann Arbor Summer Festival.** Andre Serban directs Robert Brustein's Harvard-based American Repertory Theater in a performance of Moliere's series of short farces revolving around Sganarelle, a ubiquitous character in early European theater known for his wiliness, his appetite for intrigue, his penchant for duping and for being duped, and for his knack of being always at the center of chaos. "This version of his story is an absolute circus," says Lindsay Nelson, associate director of the U-M Professional Theater Program.

One of the few truly resident theater ensembles in the country, the American Repertory Theater became the first American theater company to perform repertory abroad when it played at all the major European festivals in the summer of 1982. The company includes some of America's most seasoned and accomplished actors, as well as some of its best young talent. ART is also one of the few companies to perform in rotating repertory. This system allows the presentation of two or more plays, alternating from night to night, over a period of several months. In addition to tonight's performance of "Sganarelle," ART is performing "School for Scandal" on July 5-6 (see listings). 8 p.m., Power Center. Tickets \$11-\$15 at the Power Center Ticket Office. 763-0950, 769-8426.

FILMS

C2. **"Lady of Burlesque"** (William Wellman, 1943). Barbara Stanwyck, Michael O'Shea. Mystery based on Gypsy Rose Lee's *The G-String Murders*. Lorch, 7:30 p.m. **"A Double Life"** (George Cukor, 1947). Ronald Colman, Edmond O'Brien, Shelley Winters. Lorch, 9:10 p.m. CFT. To be announced.

5 THURSDAY

★ **Summer Music at Mid-Day: Michigan Union Arts programs.** Harpsichordist Ellen Foster plays works by J.S. Bach and other early composers. 12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.

★ **Mid-Day Mid-Town Music Series: Ann Arbor Recreation Department.** Also, July 12. Today: rock and R&B by the popular all-woman sextet Herizon. 12:15-1:15 p.m., Liberty Plaza, Liberty at Division. Free. 994-2326.

★ **Performing Arts Films: Ann Arbor Summer Festival.** Videotape of Arturo Toscanini conducting the NBC Symphony in performances of Beethoven's Symphony No. 5, Respighi's "The Pines of Rome," and Mozart's Symphony in G minor. 4 p.m., Kellogg Auditorium, Fletcher at N. University. Free. 763-0950.

★ **American Heritage Night: Michigan League Cafeteria.** Every Thursday. Cafeteria-style dinner this week features food of the Pennsylvania Dutch. 5:15-7 p.m., Michigan League Cafeteria. \$6-\$8 average cost for a complete meal. 764-0446.

★ **Fun Run Races: Ann Arbor Track Club.** Also, July 12 & 19. Tonight: 50 yard, 1 mile, 400 and 3,000 meter, and 4x200 meter relay races. All invited. 7 p.m., Pioneer High School Track. Free. 769-3888.

★ **Northwest Geology Ride: Ann Arbor Bicycle Touring Society.** Third in a series of four rides to observe and examine the geological formations in separate sections of Washtenaw County. Ride preceded by a ten-minute introduction. 6:30 p.m. Meet at old Amtrak station, Depot St. Free. 769-0222.

★ **Summer Storyfest: Ann Arbor Public Library.** Also, July 19. Tonight: Ann Arbor Public Library youth librarians present a sampler of stories and songs for listeners ages 5 to 95. Children should be accompanied by an adult. Children under 5 not admitted. First come, first served seating. 7-7:45 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. Free. 994-2345.

"Working": Ann Arbor Civic Theater Main Street Production (Washtenaw Council for the Arts). Also, July 6 and 7, 12, 14, 19-21, and 26-28. Gary Garrison directs Stephen Schwartz and Nina Faso's musical-theater adaptation of Studs Terkel's book of interviews with all sorts of American working people, from blue- and white-collar workers to housewives. The musical is arranged as a montage of first-person sketches, with the spotlight constantly shifting from one character to the next. The cast of twenty is on the stage together at all times, with each performer taking several roles. The music features songs by eight different composers, including "Millworker" and others by James Taylor. 8 p.m., Ann Arbor Civic Theater, 338 S. Main. \$5. 662-7282.

"School for Scandal": Ann Arbor Summer Festival. Also, July 6. Jonathan Miller directs the American Repertory Theater in a production of Richard Sheridan's Restoration classic, one of the greatest comedies of the English-speaking world. (For information about the American Repertory Theater, see 4 Wednesday listing for "Sganarelle.") One of the original members of the English off-the-wall comedy troupe Beyond the Fringe, Miller has since become a prominent theater and opera director. Originally trained as a physician, he hosted the PBS series, "The Body in Question," and he has recently returned to medicine full-time. This is likely to be one of his last theater productions. 8 p.m., Power Center. Tickets \$11-\$15 at the Power Center Ticket Office. 763-0950, 769-8426.

FILMS

CFT. To be announced.

6 FRIDAY

***Haydn Festival: Ann Arbor Chamber Orchestra (Washtenaw Council for the Arts).** Also, July 11, 13, 18, 20, and 24. Ensembles from the Chamber Orchestra perform light and entertaining works by Haydn and other classical composers. Today: The Intrada Woodwind Quintet. Noon-1 p.m., Liberty Plaza, Liberty at Division. Free. 996-0066.

***Performing Arts Films: Ann Arbor Summer Festival.** Mime Marcel Marceau, who performs in town July 7-8 and 11-12, introduces four of his own films, "The Overcoat," "The Painter," "The Hands," and "Bip as a Skater." 4 p.m., Kellogg Auditorium, Fletcher at N. University. Free. 763-0950.



Martha Reeves, the former lead singer of Martha and the Vandellas, is at Joe's Star Lounge, Fri., July 6.

Annual Carnival: Ann Arbor Jaycees. Also, July 7-14. The Ohio-based W.G. Wade Show returns to town for this popular, high-quality annual carnival. Includes all the rides you expect, from kids' rides like the merry-go-round and ferris wheel to fancier, scarier rides. Also, all sorts of carnival games and lots of food. A general fundraiser for the local Jaycees. Early evening (around 5 p.m.) until 11 p.m. or midnight, Pioneer High School. \$6 all-day pass (includes all rides; extra charge for games and food). Discounted price for passes on first and last days of carnival. 663-2500.

***Vegetarian Feast: Bhaktivedanta Cultural Center.** See 1 Sunday. 6:30 p.m.

***Introductory Session: The Transcendental Meditation Program.** See 4 Wednesday. 8 p.m.

"Modern Dance Choreographers in Concert": Ann Arbor Dances II. Also, July 7 and 8. 2nd annual concert showcasing the work of some of Ann Arbor's most talented and accomplished choreographers. The local dance scene is full of an inventive sense of fun, with lots of adventurous and playful risk-taking. If you haven't yet discovered that, this is your chance.

The concert includes two works each by five different choreographers. "Ascendendo," by J. Parker Copley, artistic director of Dance Theater 2, is a duet with live synthesizer accompaniment by Chris Reid. Copley's "Clouds of the Unforgotten" is a group piece based on a Hopi legend of life out of balance, set to a score by Philip Glass. "Ridgeway," by Dance Theater 2 assistant director Laurice "Noonie" Hamp, is a quartet exploring the individual's conformity and nonconformity to socially prescribed roles. Hamp's "To Thine Own Self..." is a solo with music by Fresh Aire. September Dances founder Barbara Djules Boothe offers "Bittersweet," a solo with music by Anthony Braxton, and the premiere of an untitled lyrical trio for two men and one woman, with music by Leos Janacek. From Whitley Setrakian, artistic director of People Dancing, are a new group work and "Baby," a solo with a backup trio from the People Dancing Repertory set to music by George Thorogood and the Destroyers. "In the Space Between," a lyrical solo with music by Eucalyptus, is by Kathy Gantz Morse, founder/producer of Ann Arbor Dances, as is "Peace Suite," a dance quartet set to the live reading of poetry by Leonard Nathan, Ntozake Shange, William Stafford, and an Eskimo shaman. 8 p.m., Performance Network, 408 W. Washington. \$5 (students & seniors, \$4). 663-0681.

"Working": Ann Arbor Civic Theater Main Street Production. See 5 Thursday. 8 p.m.

"School for Scandal": Ann Arbor Summer Festival. See 5 Thursday. 8 p.m.

International Folk Dancing: U-M Folk Dance Club. Every Friday. This week: Bulgarian dances. Beginning instruction, followed by request dancing. No partner necessary. 8:30-10 p.m. (instruction), 10 p.m.-midnight (dancing), 3rd floor dance studio, 621 E. William (at S. State). \$1.50. 665-0219.

Los Lobos: U-M Office of Major Events. Few new rock 'n' roll bands have generated as much critical excitement in recent years as this quintet from the East L.A. Chicano community. In ways that recall figures as diverse as Doug Sahm, Clifton Chenier, and Ry Cooder, they have fashioned an original rock idiom from the loose ends of everything from Mexican folk music to Cajun, country & western, swing, bop, and R&B. The result is a music that's at once richly evocative and unself-consciously dance-happy. Their songs have turned up in two recent films, "Eating Raoul" and "Chan Is Missing." Almost universal critical acclaim greeted their debut recording on the Slash label, a 7-song 12" EP produced by T-Bone Burnett entitled "...and a time to dance." Los Lobos were a big hit with local audiences when they appeared at Joe's in February. Opening act is King Kong and the X-Cons, a versatile local dance-euphoria sextet featuring SLK vocalist Art Brownell. 9 p.m., Michigan Union Ballroom. Tickets \$7.50 at the Union Ticket Office, Schoolkids, P.J.'s Used Records, Where House Records, Hudson's, and all other Ticket World outlets. 763-2071.

Martha Reeves: Joe's Star Lounge. Martha Reeves was the lead singer of Martha and the Vandellas, the great early Motown group whose hits included two greatest recordings of the 60s, "Dancing in the Streets" and "(Love is Like a) Heatwave." She still performs these and other Vandellas classics, along with Van Morrison's "Wild Night," Jimmy Cliff's "Many Rivers to Cross," and other songs which showcase her magnificent gospel-inspired voice. She appears tonight with an 8-piece band, which also provides the backing for her brother, Joe Reeves, in the opening act. 9 & 11:30 p.m., Joe's Star Lounge, 109 N. Main. Tickets \$9 in advance at Joe's, Schoolkids, P.J.'s Used Records, Where House Records, Hudson's, and all other Ticket World outlets; \$10 at the door. 665-JOES.

FILMS

AAFC. "The Road Warrior" (George Miller, 1982). Mel Gibson. MLB 3; 7 & 10:20 p.m. **"Mad Max" (George Miller, 1980).** Mel Gibson. MLB 3; 8:40 p.m. **CG. "The Graduate" (Mike Nichols, 1967).** Dustin Hoffman, Anne Bancroft, Katharine Ross. See "Coming Cinema Attractions." Lorch, 7:30 & 9:30 p.m. **C2. "Missing" (Costa-Gavras, 1982).** Jack Lemmon, Sissy Spacek. MLB 4; 7:30 & 9:45 p.m. **CFT. "Everything You Always Wanted to know about Sex" (Woody Allen, 1972).** Woody Allen, Louise Lasser. Mich., 7:30 & 10:35 p.m. **"Bananas" (Woody Allen, 1971).** Woody Allen. Louise Lasser. Mich., 9:05 p.m.

7 SATURDAY

8th Annual "One Helluva Ride": Ann Arbor Bicycle Touring Society. Over 1,200 bicyclists are expected to participate in this ride sanctioned by the League of American Wheelmen. Each of the three routes passes through Hell, Michigan, which, in case you don't know, is "just 20 miles east of Eden and 400 miles south of Paradise." The routes are 50km (the hilliest), 100km (varied scenery and terrain), and 100 miles. Sleeping-bag space available at

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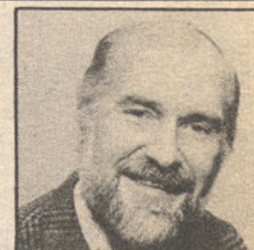
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★ **Saturday Breakfast Ride: Ann Arbor Bicycle Touring Society.** Every Saturday. Slow-paced and moderate/fast-paced rides to the Dexter bakery. 8:30 a.m. Meet at old Amtrak station, Depot St. Free. 971-5763, 662-0464.

★ **10th Anniversary Open House: Sunstructures.** Slide presentations throughout the day survey various area solar projects, with a late-afternoon guided tour of local solar projects. Also, free 30-minute consultations, by advance appointment only, to discuss solar space heating and water heating for new or existing homes. In celebration of Sunstructures' 10 years of designing and building solar homes. 9 a.m.-4 p.m., Sunstructures, 201 E. Liberty. Free. 994-5650.

★ **Monthly Lobby Sale: Friends of Matthaei Botanical Gardens.** Also, July 8. Includes plants, stationery, books, and related garden items. 10 a.m.-4:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 764-1168.

★ **Chinese Cooking: Kitchen Port.** Cooking demonstration by Mary Prince, a representative of the Joyce Chen line of Chinese cookware and cookbooks. 11 a.m.-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ **Annual Carnival: Ann Arbor Jaycees.** See 6 Friday. Noon-midnight.

★ **Minnow Seining: Friends Lake Community.** Catch minnows from the shallow waters of Long Lake in an aquarium, and see if you can identify different species. Also, children invited to receive basic canoeing instruction and participate in canoe safety games. Bring sneakers for wading, and wear swimming suits. 2-4 p.m., Friends Lake Community cabin, Chelsea. (Take M-14/1-94 west to M-52, follow M-52 north through Chelsea, go left onto Waterloo Rd., bear right onto Oak Ridge Rd., go right onto Clark's Lake Rd. Entrance gate is on the immediate left.) Free. 475-7976.



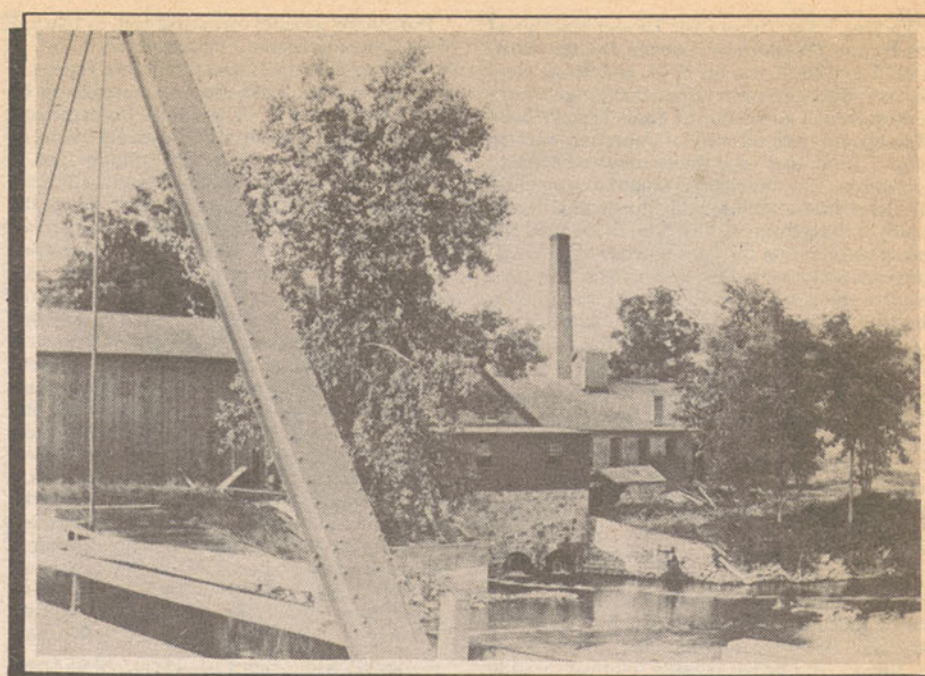
The Ann Arbor Bicycle Touring Society hosts the 8th annual "One Helluva Ride," Sat., July 7.

★ **"Dark Skies over Michigan": U-M Exhibit Museum Planetarium.** See 1 Sunday. 10:30 a.m., 2 & 3 p.m.

★ **Square and Contra Dance: Ann Arbor Friends of Traditional Music/U-M Folklore Society/U-M Law Students Contradance Society.** All dances taught; beginners welcome. Live music. 8 p.m., Michigan Union. \$2.50. 662-9325.

★ **Marcel Marceau: Ann Arbor Summer Festival.** Also, July 8 (same program) and July 11-12 (different program). The world's best-known and most popular mime, Marceau has enthralled millions with his simple gestures and expressive white face since he first created his trademark—the foolish and poignant tragicomic character of Bip—in 1947. His performances are widely anticipated as the highlight of the inaugural Summer Arts Festival. After each performance, the audience is invited to the "Top of the Park" above the Fletcher Street parking structure for refreshments and snacks and a showing of some Charlie Chaplin and Buster Keaton silent shorts on a large outdoor screen. Also, Marceau shows some of his own films at the "Top of the Park" following the festival performances on July 14 and at Kellogg Auditorium on July 6 and 13 (see listings). 8 p.m., Power Center. Tickets \$11-\$16 at the Power Center Ticket Office. 763-0950, 769-8426.

★ **Aldo Ciccolini: Ann Arbor Summer Festival.** An Italian-born pianist who now lives in Paris, Ciccolini is one of the world's best-selling classical recording artists. He once even sold out two perfor-



City historian Wylan Stevens gives a talk on "Mill Sites Along the Huron River," Thurs., July 12.

mances of his all-Satie program at New York's leading pop music club, The Bottom Line. His international popularity is built largely on his masterful, spirited interpretations of the French composers, including Ravel, Debussy, Satie, and Saint-Saens. The program for tonight's recital includes pieces by Ravel, Satie, Debussy, and Chabrier. 8 p.m., Rackham Auditorium. Tickets \$3-\$10 at the Power Center Ticket Office. 763-0950, 769-8426.

★ **Modern Dance Choreographers in Concert: Ann Arbor Dances II.** See 6 Friday. 8 p.m.

★ **"Working": Ann Arbor Civic Theater Main Street Production.** See 5 Thursday. 8 p.m.

FILMS

★ **AAFC. "A Midsummer Night's Dream"** (Max Reinhardt, 1935). James Cagney, Olivia de Havilland, Mickey Rooney. Ambitious adaptation of Shakespeare's romantic comedy. See "Coming Cinema Attractions." MLB 3; 7:30 p.m. ★ **"A Midsummer Night's Sex Comedy"** (Woody Allen, 1982). Woody Allen, Mia Farrow, Tony Roberts, Mary Steenburgen. MLB 3; 9:30 p.m. CG. ★ **"Hair"** (Milos Forman, 1979). Treat Williams, John Savage. Film version of the Age of Aquarius musical. Lorch, 7:30 & 9:45 p.m. C2. ★ **"Butch Cassidy and the Sundance Kid"** (George Roy Hill, 1969). Paul Newman, Robert Redford, Katharine Ross. MLB 4; 7:30 & 9:30 p.m. CFT. ★ **"Everything You Always Wanted to know about Sex"** (Woody Allen, 1972). Woody Allen, Louise Lasser. Mich., 7:30 & 10:35 p.m. ★ **"Bananas"** (Woody Allen, 1971). Woody Allen, Louise Lasser. Mich., 9:05 p.m.

8 SUNDAY

★ **Independence Lake Celebration of Summer: Ann Arbor Bicycle Touring Society.** Moderate-paced and slow-paced rides to Independence Lake Park, located off US-23 just north of Territorial. Bring a picnic lunch and a swim suit. 9 a.m. Meet at old Amtrak station, Depot St. Free. 668-8757 (moderate pace), 665-4958 (slow pace).

★ **"Flowers of the Field": Washtenaw County Parks and Recreation Commission Nature Walk.** WCPARC naturalist Matt Heumann leads a hike to look for various summer wildflowers growing in the rolling meadows of the County Farm Park. 10 a.m., County Farm Park main parking lot, Platt Rd. (at Washtenaw Ave.). Free. 994-2575.

★ **Monthly Lobby Sale: Friends of Matthaei Botanical Gardens.** See 7 Saturday. 10 a.m.-4:30 p.m.

★ **3rd Annual "Gallup Gallop" Fun Run: Ann Arbor Parks Department.** 1.5-mile and 3-mile fun runs. 10 a.m. (registration), 10:30 a.m. (runs), Gallup Park. \$5 includes T-shirt. 668-7411.

★ **Ann Arbor Chamber Orchestra: Ann Arbor Summer Festival.** Founder/director Carl Daehler conducts this accomplished 22-member professional ensemble in a performance of accessible and entertaining light classical works. Program: Boyce's Symphony No. 1 in B flat major, Haydn's Symphony No. 12 in E major, Handel's Oboe Concerto in G minor, and Vaughan Williams's Concerto for Oboe and Strings. Featured soloist is new U-M music professor Harry Sargous, a former principal oboist with the Toronto Symphony. 11 a.m., Rackham Auditorium. Tickets \$7 at the Power Center Ticket Office. 763-0950, 769-8426.

★ **3rd Annual Youth Fishing Derby: Ann Arbor Parks Department.** Open to all youths age 17 and under. Prizes for largest sport fish and largest carp. Fishing hat for all participants. Noon-4 p.m., Gallup Park. \$4. 668-7411.

★ **Annual Carnival: Ann Arbor Jaycees.** See 6 Friday. Noon-midnight.

★ **Annual Open House: Friends of Matthaei Botanical Gardens.** Includes guided tours of the Botanical Gardens' greenhouses and grounds, special floral displays in the conservatory, and a lobby exhibit illustrating the 10-year history of the Friends. Also, knowledgeable Friends and staff members are on hand to answer questions about roses and other garden matters. 1-4 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 764-1168.

★ **"Dark Skies over Michigan": U-M Exhibit Museum Planetarium.** See 1 Sunday. 2 & 3 p.m.

★ **Manuel Lopez-Ramos.** Concert performance by this world-renowned Argentine classical guitarist. Lopez-Ramos has been recognized as a virtuoso performer ever since he won the Argentine Chamber Music Society's highest award at the age of 19. Now he is now even more celebrated for the seasoned maturity his playing has developed in the course of his 35-year performing career. His repertoire includes mostly 20th-century classical works, including pieces by Manuel Ponce and Mario Castel Nuovo-Tedesco. 4 p.m., St. Andrew's Episcopal Church, 306 N. Division. \$5 (students & seniors, \$4). 761-4943, 832-2613.

★ **"Modern Dance Choreographers in Concert": Ann Arbor Dances II.** See 6 Friday. 4 p.m.

★ **6th International Keyboard Institute: U-M School of Music.** A recital at Christ Church Cranbrook in Bloomfield Hills by Karl Hochreiter, music director of the Kirchenmusikschule (Berlin) opens a two-week series of keyboard recitals at various locations in conjunction with the Keyboard Institute. The recitals are free and open to the public. For information about the institute itself, call Michele Johns at 764-2500. 5 p.m., Christ Church Cranbrook, Lone Pine Rd., Bloomfield Hills. Free. 764-2500.

★ **Weekly Meeting: The Jugglers of Ann Arbor.** See 1 Sunday. 7-10 p.m.

★ **Marcel Marceau: Ann Arbor Summer Festival.** See 7 Saturday. 8 p.m.

FILMS

★ **CG. "Mata Hari"** (George Fitzmaurice, 1931). Greta Garbo, John Barrymore, Ramon Novarro. Also the short, "Poor Cinderella". Lorch, 7:30 p.m. ★ **"Lady Chatterly's Lover"** (Marc Allegret, 1955). Danielle Darrieux. Superb adaptation of D.H. Lawrence's novel. French, subtitles. Lorch, 9:25 p.m. CFT. ★ **"The Return of the Secaucus 7"** (John Sayles, 1980). Appealing film about the weekend reunion of a group of 60s radicals. Mich., 7:35 p.m. ★ **"Baby, It's You"** (John Sayles, 1982). Another appealingly low-keyed Sayles film, this one's about a teenage romance. Mich., 9:30 p.m.

9 MONDAY

★ **Safety Town: Ann Arbor Police Department/Ann Arbor Public Schools.** An effective and enjoyable way for children entering kindergarten in the fall to learn traffic safety. Participants are in-

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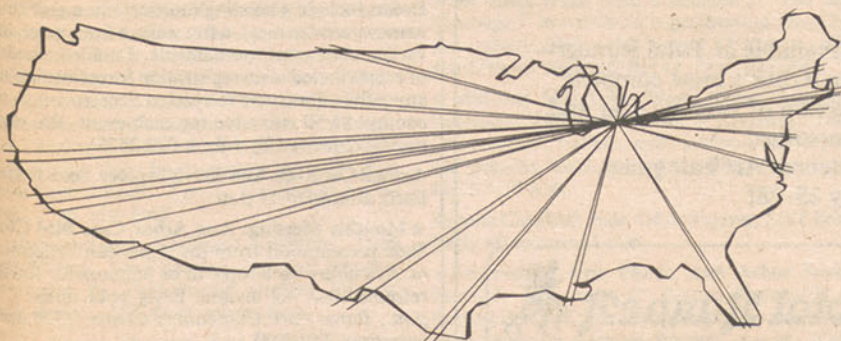
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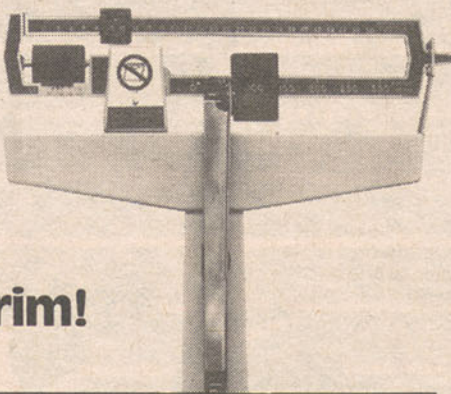
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structured through use of a mock city, with tricycles,
street signs, and an automatic traffic light. Also,
safety songs, games, stories, art, and project
activities. There are four sessions, each running
Mon.-Thurs. for two weeks. Children are requested
to attend the program designated for their school,
but if your child missed the appropriate session in
June, you can enroll the child in one of the July ses-
sions. Parochial and private school children may
attend any session. The sessions, which begin to-
day, run from 9 to 11:30 a.m. (Bryant, Carpenter,
Clinton, Mitchell, and Pittsfield), and from
12:30 to 3 p.m. (Bach, Dicken, Eberwhite, Wines,
Mack, Haisley, and Lakewood). Parents should
plan to stay with their children for 30 minutes on the
first day for a brief but important information ses-
sion. 9-11:30 a.m. & 12:30-3 p.m., **Abbot School**,
2670 Sequoia. Free. For information and to regis-
ter, call 994-2865.

**Cultural Arts Day Camp: Ann Arbor Recreation
Department.** Continues weekdays through July 20.
A second camp runs weekdays between July 23 and
August 3. Each camp is divided into two groups,
one for 1st and 2nd graders and the other for 3rd
through 6th graders. Art, drama, and creative
movement are used to explore particular themes.
The two-week session concludes with a gala presen-
tation for family and friends. 9 a.m.-noon, **Eber-
white School** (1st and 2nd graders), **Bach School**
(3rd-6th graders). \$45 (non-residents, \$52).
994-2326.

**3rd Annual Washtenaw Golden Games: Washtenaw
County parks and recreation Commission.** Week-long series of competitive recreational and
sporting events for senior citizens ages 55 and older.
Events include a bowling tournament, a golf tour-
nament, a swim meet, a fun walk, a track meet, and
various card game tournaments. Detailed schedule
of events included on registration forms available at
any public library or recreation department in the
county. \$1.50 entry fee for each event. Pre-regis-
tration requested by July 4. 973-2575.

Annual Carnival: Ann Arbor Jaycees. See 6 Friday.
Early afternoon-11 p.m.

★ Monthly Meeting: Ann Arbor Cage Bird Club.
Slide presentation from the American Federation
of Aviculture on a topic to be announced. Raffle;
refreshments. All invited. Bring your birds. 7:30
p.m., **Burns Park Community Center**, 1320 Bald-
win. Free. 769-0245.

Trumpet Recital. Lansing Symphony Orchestra
principal trumpet John Shuler, accompanied by
pianist James Wilhelmsen, performs Hummel's
Concerto in B flat, Pease's Nightsongs,
Arturian's Concerto, and Arban's Carnival of
Venice. Also, Persichetti's Parable for Brass Quintet,
with Today's Brass Quintet, and the premiere
of Peter Terry's Crystals I, a duet performed by
Shuler and Today's Brass Quintet member Richard
Chasin. 8 p.m., **First Unitarian Church**, 1917
Washtenaw Ave. \$3 (seniors, students, & children,
\$2). 662-1658.

**Pilobolus Dance Theater: Ann Arbor Summer
Festival.** Also, July 10 (different program). Found-
ed 12 years ago by four Dartmouth College grad-
uates whose training was in athletics and acrobatics
rather than conventional dance, this unusual dance
ensemble quickly became known for its energy, ori-
ginality, and humor. Their name comes from a fun-
gus which always faces toward the light. The four
men and two women of Pilobolus stretch, bend,
lift, and leap to transform their lithe bodies into
fantastic creatures of the imagination. 8 p.m.,
Power Center. Tickets \$11-\$15 at the Power Center
Ticket Office. 763-0590, 769-8426.

FILMS

CFT. "The Return of the Secaucus 7" (John
Sayles, 1980). Appealing film about the weekend
reunion of a group of 60s radicals. Mich., 7:35 p.m.
"Baby, It's You" (John Sayles, 1982). Another ap-
pealingly low-keyed Sayles film, this one's about a
teenage romance. Mich., 9:30 p.m.

10 TUESDAY

**★ Morning Coffee: Coterie-Newcomers Club of
Ann Arbor.** Informal; children welcome. Coterie is
open to all women who have moved or returned to
Ann Arbor within the past two years. 10
a.m.-noon, **Allmendinger Park**, corner of Pauline
and Hutchins. Free. 996-0253.

**★ "Return from Witch Mountain": Ann Arbor
Public Library.** This 1978 Disney kidnap adventure
film directed by John Hough stars Bette Davis and
Christopher Lee. For children ages 5 and older.
First come, first served seating. 11 a.m. & 2:30
p.m., **Ann Arbor Public Library meeting room**,
343 S. Fifth Ave. Free. 994-2345.

Annual Carnival: Ann Arbor Jaycees. See 6 Friday.
early afternoon-11 p.m.

★ Monthly Meeting: Huron Valley Rose Society.
Michigan State University agriculture professor
Dean Krauskayf talks about what's happening with
the Society's roses at the Gardens and offers tips on



Captain Kenneth Klinge makes learning traffic safety fun for children entering kindergarten, July 9-12 & 16-19.

Marcel Marceau: Ann Arbor Summer Festival. See 7 Saturday. 8 p.m.

FILMS

AAFC. "The Secret Life of Walter Mitty" (Norman Z. McLeod, 1947). Danny Kaye, Boris Karloff. Based on James Thurber's story. Lorch, 7:30 p.m. "The Court Jester" (Norman Panama and Melvin Frank, 1956). Danny Kaye, Basil Rathbone. Lorch, 9:30 p.m. C2. "Nightmare Alley" (Edmund Goulding, 1947). Tyrone Power as a carnival drifter who rises to stardom and falls back down to the ground, where he ends his life as a geek. (A geek is a carnival sideshow performer who bites off the heads of live chickens.) MLB 3; 7:30 p.m. "Double Indemnity" (Billy Wilder, 1944). Barbara Stanwyck, Fred MacMurray, Edward G. Robinson. See "Coming Cinema Attractions." MLB 3; 9:30 p.m. CFT. "The Barkleys of Broadway" (Charles Walters, 1949). Fred Astaire, Ginger Rogers. Mich., 7:35 p.m. "The Band Wagon" (Vincente Minnelli, 1953). Fred Astaire, Cyd Charisse. Mich., 9:30 p.m. Note: The screenplays and many of the songs for both of tonight's films were written by Betty Comden and Adolph Green, who are presenting a concert revue of their songs as part of the Summer Arts Festival, July 13-14 (see listings).

12 THURSDAY

★ **Summer Music at Mid Day: Michigan Union Arts Programs.** U-M School of Music tenor Blane Shaw sings arias from Cimarosa's "The Secret Marriage," in which he is performing, July 21-22 (see listing). Also, other songs. 12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.

★ **Mid-Day Mid-Town Music Series: Ann Arbor Recreation Department.** See 5 Thursday. Today: Original reels, ballads, and humorous narratives by the popular local folk duo Mustard's Retreat. 12:15-1:15 p.m.

★ **Annual Carnival: Ann Arbor Jaycees.** See 6 Friday. Early afternoon-11 p.m.

★ **Performing Arts Films: Ann Arbor Summer Festival.** Videotape of Arturo Toscanini conducting the NBC Symphony in performances of several works by Richard Wagner. 4 p.m., Kellogg Auditorium, Fletcher at N. University. Free. 763-0950.

★ **American Heritage Night: Michigan League Cafeteria.** See 5 Thursday. Tonight: food of Alaska. 5:15-7 p.m.

★ **Southeast Geology Ride: Ann Arbor Bicycle Touring Society.** See 5 Thursday. 6:30 p.m.

★ **Bridal Seminar: Shower of Gifts.** Series of presentations by people from local businesses and community agencies offering tips on how to organize your wedding plans. Refreshments. 7 p.m., Marriott Inn, 3600 Plymouth Rd. Free. Reservations required. 662-6162.

★ **Fun Run Races: Ann Arbor Track Club.** See 5 Thursday. Tonight: 50 yards, 200, 800, and 5,000 meter, and 4x400 meter relay races. 7 p.m.

★ **"Mill Sites Along the Huron River": Sierra Club Monthly Meeting.** Slide presentation and talk by popular local historian Wylan Stevens. All invited. 7:30 p.m., Ann Arbor Public Library meeting room, 343 S. Fifth Ave. Free. 662-5475.



Ann Arbor Civic Theatre presents "Working," a musical based on Studs Terkel's book of interviews with American workers, July 5-7, 12, 14, and 19-21.

★ **Classical Dances of India: Malini's Dances of India Troupe (Washtenaw Council for the Arts).** Also, July 19 (different program). 25-minute videotape of classical Indian dances performed in an ancient temple in India and in Ann Arbor by Malini's Dances of India Troupe, followed by a talk and demonstration of Indian dancing. This local troupe is headed by Malini Srirama, a world-renowned classical Indian dancer who lives in Ann Arbor. Limited to 12 participants; first come, first served. 7:30 p.m., basement dance studio, 1355 Wynnstone Court (off Green Rd.). \$3. Register in advance. 994-3167.

how to care for your roses. 7:30 p.m., outdoors behind the main building, Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 971-2031.

★ **The Westwood Quintet.** This ensemble of local musicians specializing in 20th-century classical music includes flutist Jill Felber, oboist Deborah Hinderer, clarinetist Bruce Cowan, horn player Alan Taplin, and bassoonist Fran Hughes. The program: Hindemith's Kammermusik, Francaix's Quintet, Malcolm Arnold's Sea Shanties, EMU music professor Tony Iannaccone's Parodies, and a Haydn Divertimento. 8 p.m., location to be announced. Free. 994-3180.

★ **6th International Keyboard Institute: U-M School of Music.** See 8 Sunday. Tonight: doctoral organ recital by U-M music student Patricia Thomas. 8 p.m., Hill Auditorium. Free.

★ **Pilobolus Dance Theater: Ann Arbor Summer Festival.** See 9 Monday. 8 p.m.

★ **Ann Arbor Summer Symphony (Washtenaw Council for the Arts).** Also, July 15 (at Hill Auditorium). Harvey Felder III conducts this all-volunteer orchestra of proficient local musicians from senior high school students through retirees. The program: the Introduction to Act III of Wagner's "Lohengrin," Haydn's Symphony No. 94 ("Surprise"), Berlioz's Hungarian March, Strauss's Blue Danube Waltz, and the Overture to Weber's "Oberon." 8:30 p.m., Saline High School Auditorium, 7190 N. Maple Rd. Free.

FILMS

No films.

11 WEDNESDAY

★ **Cooking Technique: Kitchen Port.** Cooking demonstration on a topic to be announced. Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ **Haydn Festival: Ann Arbor Chamber Orchestra.** See 6 Friday. Today: Chamber Orchestra director Carl Daehler conducts the Haydn Wind Octet in a program of works by Haydn, Mozart, and Hummel. The wind octet is the kind of ensemble used during the classical period for outdoor entertainments. Noon-1 p.m.

★ **Summer Recital Series: American Guild of Organists.** See 4 Wednesday. Today: First Methodist Church (Plymouth) organist Catherine Casey performs works by Buxtehude, Couperin, J.S. Bach, and Planysky. 12:15-12:45 p.m.

★ **Annual Carnival: Ann Arbor Jaycees.** See 6 Friday. Early afternoon-11 p.m.

★ **Orientation: Fourth Avenue People's Food Co-op.** Also, July 21 & 25. Topics include the history and current state of the co-op movement, an overview of the People's Food Co-op structure, and tips on shopping at the co-ops. For prospective members and others who would like to learn more about the Co-op. Mandatory for new working members. 7-8:30 p.m., People's Food Co-op, 212 N. Fourth Ave. Free. (Membership dues are \$12/year). 994-9174.

★ **Ann Arbor Civic Band: Ann Arbor Recreation Department.** See 4 Wednesday. Tonight's program features marches and familiar showtunes. 8 p.m.

★ **6th International Keyboard Institute: U-M School of Music.** See 8 Sunday. Tonight: U-M organ professor Michele Johns, accompanied by flutist Allen Warner, performs works by Frederick the Great, Corrette, and Boehm. 8 p.m., The Church of Jesus Christ of Latter Day Saints, 1385 Green Rd. Free.

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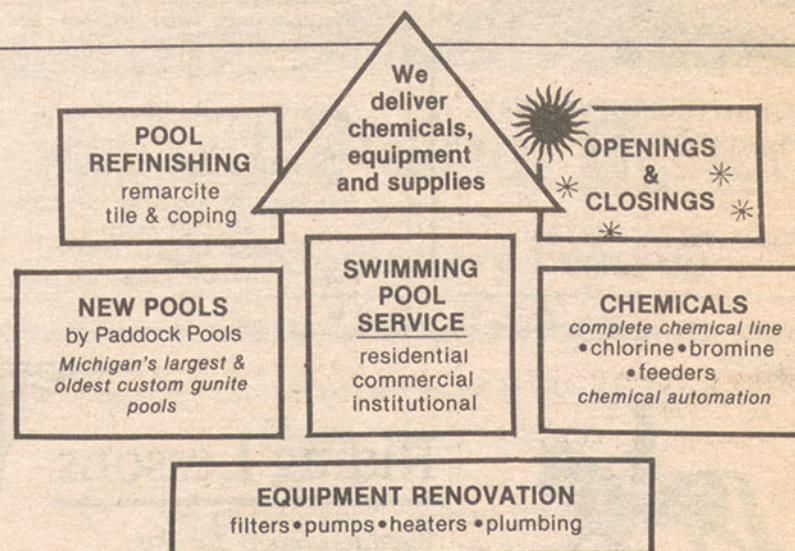
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★ **Full Moon Meditation Ceremony.** Conducted by Stanley Zurawski, proprietor of a local isolation tank and a minister in the Universal Life Church, for all who are interested in "establishing contact with our Higher Self and thereby having access to the Universal Consciousness." All invited. 8 p.m., Friends Meeting House, 1420 Hill St. Free. 434-7445.

6th International Keyboard Institute: U-M School of Music. See 8 Sunday. Tonight: U-M harpsichord professor Edward Parmentier performs works by J.S. Bach and Forqueray. 8 p.m., U-M School of Music Recital Hall, Baits Drive (off Broadway), North Campus. Free.

"Working": Ann Arbor Civic Theater Main Street Production. See 5 Thursday. 8 p.m.

FILMS

AAFC. "Bigger Than Life" (Nicholas Ray, 1956). James Mason, Barbara Rush, Walter Matthau. AH-A, 7:30 p.m. "Party Girl" (Nicholas Ray, 1958). Robert Taylor, Lee J. Cobb, Cyd Charisse. AH-A, 9:15 p.m. CFT. "The Barkleys of Broadway" (Charles Walters, 1949). Fred Astaire, Ginger Rogers. Mich., 7:35 p.m. "The Band Wagon" (Vincente Minnelli, 1953). Fred Astaire, Cyd Charisse. Mich., 9:30 p.m. Note: The screenplays and many of the songs for both of tonight's films were written by Betty Comden and Adolph Green, who are presenting a concert revue of their songs as part of the Summer Arts Festival, July 13-14 (see listings).

13 FRIDAY

★ **Haydn Festival: Ann Arbor Chamber Orchestra.** See 6 Friday. Today: The Ann Arbor Chamber Orchestra String Quartet performs works by Haydn, along with some other light classical pieces. Noon-1 p.m.

Annual Carnival: Ann Arbor Jaycees. See 6 Friday. Early afternoon-11 p.m.

Long Distance Running Clinic: U-M Family Practice Center. For all runners interested in learning more about what happens to their bodies in running distances of 6 to 26 miles. Topics include why injuries occur and how to prevent and treat them, as well as training techniques and programs. 2-4 p.m., Chelsea Medical Center, 775 S. Main. \$2. 764-8010.

★ **Performing Arts Films: Ann Arbor Summer Festival.** See 6 Friday. Today, Marceau shows "Bip and the Butterflies" and "Scrooge." 4 p.m.

★ **"Emission Line Galaxies": University Lowbrow Astronomers.** Talk by U-M astronomy graduate student John Salzer. 7:30 p.m., Detroit Observatory, corner of Ann St. & Observatory. Free. 971-6186 (eves.).

★ **"How Phenomenal Are Psychic Phenomena?": School of Metaphysics.** Rap session. 8 p.m., 95 Oakwood #1 (off Washtenaw just west of the water tower), Ypsilanti. Free. 482-9600.

Bi-weekly Meeting: Expressions. Also, July 27. Topics for tonight's meeting of this independent adult discussion group are "The language of touch" and a topic to be announced. Casual dress; refreshments and socializing. 8 p.m., First Unitarian Church, 1917 Washtenaw Ave. No admittance after 8:45 p.m. \$3.50. 665-7041 (eves.).

Concert, Demonstration, and Dance: Danish Folk Music & Dance Exchange. As part of the beginning of a folk culture exchange between Denmark and the states of Michigan and Kentucky, a troupe of 25 Danish folk musicians, singers, and dancers is presenting a series of concerts, demonstrations, workshops, and dances in Ann Arbor and Pontiac this weekend. Tonight's program includes squares, contras, and Danish couple dancing. No partner or experience necessary. 8-11 p.m., First Congregational Church, 608 E. William. \$3. 681-1688.

Summer Concert: Dance Theater 2 (Washtenaw Council for the Arts). Also, July 14-15. J. Parker Copley directs the Dance Theater 2 company in performances of two repertory works and the premiere of three of his own works. The repertory works are "Le Memoire de la Mer," a playful, ballet-oriented romp to music by Satie, and "Domains...Dominion," a collage of three duets to music by Khachaturian, Ligeti, and Delibes. Premiered works are an untitled, upbeat group piece accompanied by an animated film; "Path," accompanied by slides of photographs by Edward Curtis of American Indians; and "Under the Pavilion," a jazz-oriented large group work set to electronic harp music by Andreas Vollenweider. 8 p.m., Performance Network, 408 W. Washington. \$6. 995-4242, 663-0681.

A Party with Betty Comden and Adolph Green: Ann Arbor Summer Festival. Also, July 14. The veteran songwriting team of Comden and Green turn the Power Center into a salon to present a concert revue of songs they have composed over the past thirty or so years, with piano accompaniment and some stage props. Comden and Green wrote for such stage musicals as "On the Town", "Bells Are Ringing," and "Do Re Mi," and for

several films, including "Singing in the Rain," "The Band Wagon," and other MGM musicals. Classic Film Theater is showing two Comden-Green musicals, "The Band Wagon" and "The Barkleys of Broadway," at the Michigan Theater, July 11-12 (see listings). 8 p.m., Power Center. Tickets \$11-\$15 at the Power Center Ticket Office. 763-0950, 769-8426.

"The Odd Couple": Black Sheep Theater. Also, July 14, 20-21, & 27-28, and August 3-4. Mel Kramer and Coralie Parkins direct Neil Simon's popular comedy about two mismatched divorced men who share an apartment. Stars Ann Arbor attorney Marty Smith and Robert Mann of Manchester. 8:15 p.m., 138 E. Main, Manchester. \$7 (students & seniors, \$6; children, \$5). Group rates available; \$1 discount if you eat dinner at the Black Sheep Restaurant. 482-7000.

International Folk Dancing: U-M Folk Dance Club. See 6 Friday. Tonight: a folk dance party with live music. 8:30 p.m.-midnight, Michigan Union Ballroom.

FILMS

AAFC. "The Day the Earth Stood Still" (Robert Wise, 1951). Michael Rennie, Patricia Neal, Sam Jaffe. Sci-fi classic. MLB 3; 7:30 p.m. "Invasion of the Body Snatchers" (Don Siegel, 1956). Authentically scary Sci-fi classic. MLB 3; 9:15 p.m. CG. "Breaker Morant" (Bruce Beresford, 1979). Superb tale of three Australian soldiers court-martialed during the Boer War in South Africa. Lorch, 7:30 & 9:30 p.m. C2. "Rules of the Game" (Jean Renoir, 1939). Classic satirical farce about the secret unreality of bourgeois life. See "Coming Cinema Attractions." French, subtitles. MLB 4; 7 p.m. "The Damned" (Luchino Visconti, 1970). Dirk Bogarde, Helmut Berger, Ingrid Thulin. Wagnerian allegory of the decadence and decay of Nazi Germany. See "Coming Cinema Attractions." MLB 4; 9 p.m. CFT. "A Boy and His Dog" (L.Q. Jones, 1975). A wanderer and his dog hunt for food and women in this kinky post-World War IV tale. Mich., 7:30 & 10:40 p.m. "Dark Star" (John Carpenter, 1974). Satiric, spaced-out parody of "2001." Mich., 9:10 p.m.

14 SATURDAY

★ **Tree Clinic: Ann Arbor Parks Department Forestry Division.** A city forester answers homeowners' questions about their tree problems and offers advice on proper fertilization, watering, and trimming. 9 a.m.-1 p.m., Allmendinger Park, Pauline at 5th St. Free. 994-2768.

★ **Homemade Ice Cream: Kitchen Port Cooking Demonstration.** 10-11 a.m., Kitchen Port (Kerrytown). Free. 665-9188.



The 17th Michigan Regiment re-creates a Civil War hospital encampment at Cobblestone Farm, July 14-15.

Civil War Encampment at Cobblestone Farm: Ann Arbor Parks Department. Also, July 15. Cobblestone Farm is converted into a "behind the lines" hospital encampment by the 17th Michigan Regiment, a Detroit-based non-profit educational organization dedicated to presenting the heritage of the Civil War and to educating its members and the public through a "living history" approach. The participants act and talk their roles. Includes marching drills, firing of blank rounds, doctors mingling among soldiers lying on cots, a wandering coffin salesman, and more. 10 a.m.-5 p.m., Cobblestone Farm, 2781 Packard Rd. \$1 (seniors & youths ages 3-17, \$.50; children under 3, free). 994-2928.

Annual Carnival: Ann Arbor Jaycees. See 6 Friday. Noon-midnight.

"Dark Skies over Michigan": U-M Exhibit Museum Planetarium. See 1 Sunday. 10:30 a.m., 2 & 3 p.m.

Barbecue: Ann Arbor Democratic Socialist Political Action Committee. Guest of honor is perennial candidate for governor Zoltan Ferency. Brief discussion of candidate endorsements for the 1984 primary and general elections. "Bring your opi-



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nions. Bring your checkbooks. If you can't do that, bring a salad. We'll provide the beef." All who are interested in the democratic left are invited. 5 p.m., 506 Snyder Ave. (off Main just north of Stadium). Free, sort of. 665-5652.



Ann Arbor Zen Buddhist Temple director Samu Sunim offers a free public lecture on "Zen Buddhism in the West Today," Sat., July 14.

"Zen Buddhism in the West Today": Ann Arbor Zen Buddhist Temple. Formal public lecture, or "Dharma talk," by Samu Sunim, director of both the Ann Arbor and Toronto Zen temples. 7:30 p.m., Friends Meeting House, 1420 Hill. \$2. 761-6520.

François-René Duchable: Ann Arbor Summer Arts Festival. A child prodigy who won his first major prize at age 13, Duchable, now 32, is regarded as one of the world's most brilliant young classical pianists. His playing is known for its technical virtuosity and for its clarity and range of expression. Tonight's program: Beethoven's 32 variations in C minor, several Saint-Saëns Etudes, four Chopin Ballades, and Brahms' Variations on a Theme by Paganini. 8 p.m., Rackham Auditorium. Tickets \$3-\$10 at the Power Center Ticket Office. 763-0950, 769-8426.

A Party with Betty Comden and Adolph Green: Ann Arbor Summer Arts Festival. See 13 Friday. 8 p.m.

"Working": Ann Arbor Civic Theater Main Street Production. See 5 Thursday. 8 p.m.

Summer Concert: Dance Theater 2. See 13 Friday. 8 p.m.

"The Odd Couple": Black Sheep Theater. See 13 Friday. 8:15 p.m.

FILMS

AAFC. "Small Change" (François Truffaut, 1976). Delightfully warm, light comic tale of the lives of children in a small French town. French, subtitles. MLB 3; 7:30 & 9:30 p.m. CG. **"Gallipoli"** (Peter Weir, 1981). Excellent anti-war drama about two Australian track stars sent to Turkey during World War I. See "Coming Cinema Attractions." MLB 4; 7:30 & 9:30 p.m. CFT. **"A Boy and His Dog"** (L.Q. Jones, 1975). A wanderer and his dog hunt for food and women in this kinky post-World War IV tale. Mich., 7:30 & 10:40 p.m. **"Dark Star"** (John Carpenter, 1974). Satiric, spaced-out parody of "2001." Mich., 9:10 p.m.

15 SUNDAY

Ann Arbor Antiques Market. More than 300 carefully selected dealers in antiques and collectibles. The nation's largest regularly scheduled one-day antiques show, it is a monthly addiction for thousands. Dealers and collectors drive hundreds of miles for this show. 8 a.m.-4 p.m. ("early birds" welcome after 5 a.m.), Farm Council Grounds, 5055 Ann Arbor-Saline Rd. \$2. 662-9453.

Saline Antiques Show. Collectibles and antiques from more than 200 dealers. 8 a.m.-4 p.m., Saline Antiques Mall, just beyond the Farm Council Grounds, Ann Arbor-Saline Rd. Free. 429-9303.

Watermelon Ride: Ann Arbor Bicycle Touring Society. Ride to Camp Newkirk on Huron River Drive at a slow, moderate, or fast pace. Bring your own lunch; watermelon provided. 9 a.m. Meet at old Amtrak station, Depot St. Free. 665-3891 (fast pace), 769-4955 (moderate pace), 662-7649 (slow pace).

Civil War Encampment at Cobblestone Farm: Ann Arbor Parks Department. See 14 Saturday. 10 a.m.-5 p.m.

Bicycle & Picnic: Sierra Club. Bicycle out to a club member's Whitmore Lake house for an afternoon of fun in the sun and water. Bring picnic fixings and a dish to share. Grill provided. Beverages can be purchased at stores in the area. 11 a.m. Meet at City Hall parking lot. Free. 434-1569.

Ars Musica: Ann Arbor Summer Festival. Ann Arbor's nationally renowned original instruments 18th-century orchestra performs Handel's Concerto Grosso, excerpts from Handel's Water

Music, and Haydn's Piano Concerto in B major, with soloist Penelope Crawford. Crawford performs on a reproduction of a late 18th-century fortepiano, which produces a much more delicate sound, clearer articulation, and a wider dynamic range than a modern piano. It thus fits in well with the small (15-member) orchestra, which uses quieter period instruments with a clearer sound than their modern equivalents. "Our purpose in using original instruments is not to do something esoteric, of interest to scholars only," says Ars Musica founder and director Lyn Lawless. "The aim is to make the music work better so that it's more accessible." 11 a.m., Rackham Auditorium. Tickets \$7 at the Power Center Ticket Office. 763-0950, 769-8426.

"Dark Skies over Michigan": U-M Exhibit Museum Planetarium. See 1 Sunday. 2 & 3 p.m.

"A Tribute to Jackie Coogan": Ann Arbor Silent Film Society. Feature: "The Kid" (Charlie Chaplin, 1921) stars Chaplin and Jackie Coogan, who began his career as an international child star with his role in this film as a bright-eyed little ragamuffin. Also, several shorts featuring other child stars: Paul Jacobs in "Little Billy's Triumph" (1914), Baby Peggy Montgomery in "Captain January" (1924), Malcolm Sebastian in "Shamrock Alley" (1927), Shirley Temple in "Glad Rags to Riches" (1933), and the Little Rascals in "Our Gang Follies of 1936." 3 p.m., Weber's Inn West Ballroom. \$2 donation. 761-8286, 665-3636.

Ann Arbor Summer Symphony. See 10 Tuesday. 3 p.m., Hill Auditorium. Free.

6th International Keyboard Institute: U-M School of Music. See 8 Sunday. Today: Kirchenmusikschule (Berlin) music director Karl Hochreither conducts the combined choirs of the Zion Lutheran and First Presbyterian churches in a performance of selected Bach Cantatas. 4 p.m., Zion Lutheran Church, 1501 W. Liberty. Free.

Annual Old-Fashioned Ice Cream Social: Reorganized Church of Jesus Christ of Latter Day Saints. Homemade ice cream and pies available. 4-7 p.m., 520 W. Jefferson. Free admission. 475-7134.

Summer Concert: Dance Theater 2. See 13 Friday. 4 p.m.

Weekly Meeting: The Jugglers of Ann Arbor. See 1 Sunday. 7-10 p.m.

Edward Villella: Ann Arbor Summer Festival. Probably the most celebrated male dancer America has ever produced, Villella was the first American male dancer to dance with the Danish Royal Ballet, and he is the only American to be asked to dance an encore at the Bolshoi Theater in Moscow. In 1975, he won an Emmy Award for his CBS Children's ballet, "Harlequin." Tonight's program includes a lecture followed by a performance by Villella and four members of his company. On July 17 and 18, Villella hosts a dance performance by his company (see listing). 8 p.m., Power Center. Tickets \$3-\$8 at the Power Center Ticket Office. 763-0950, 769-8426.

6th International Keyboard Institute: U-M School of Music. See 8 Sunday. Tonight: a master's organ recital by U-M music graduate student James Nissen. 8 p.m., Hill Auditorium. Free.



Penelope Crawford is the fortepiano soloist for Ars Musica's performance in the Summer Festival, Sun., July 15.

FILMS

CG. **"Les Misérables"** (Richard Boleslawski, 1935). Charles Laughton, Fredric March, Rochelle Hudson, Frances Drake. Adaptation of Victor Hugo's Romantic epic novel about the French Revolution. See "Coming Cinema Attractions." Lorch, 7:30 & 9:45 p.m. CFT. **"West Side Story"**

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ANN ARBOR

ANN ARBOR

(Robert Wise & Jerome Robbins, 1961). Fine film version of the Bernstein-Sondheim Broadway musical loosely based on Shakespeare's "Romeo and Juliet." Mich., 8 p.m.



The True Grist Dinner Theater presents "Once Upon a Mattress," every Wed.-Sun. through July 21.

16 MONDAY

★ **Performing Arts Films:** Ann Arbor Summer Festival. Edward Villella, who performs at the Power Center tonight (see listing), introduces his dance films. 4 p.m., Kellogg Auditorium, Fletcher at N. University. Free. 763-0950.

★ **"Physics for the Common Man":** New Dimensions Study Group. Club member Bob Dise offers a layman's look at what the discoveries of sub-atomic physics seem to imply about the nature of the world and our relationship to it. All invited. 7:30 p.m., Geddes Lake Townhouses Community Bldg., 3000 Lakehaven Dr. (off Huron Pkwy just south of Glacier.) Free. 971-0881.

★ **6th International Keyboard Institute:** U-M School of Music. See 8 Sunday. Tonight: Recital by the Baroque Trio, a U-M music faculty ensemble composed of flutist Keith Bryan, cellist Jerome Jelinek, and harpsichordist Marilyn Mason, with guest violinist Alfio Pignotti. 8 p.m., U-M Museum of Art, S. State at S. University. Free.

★ **Sherrill Milnes and the Northwood Orchestra:** Ann Arbor Summer Festival. One of the world's most electrifying and popular performers, Milnes is the leading baritone of the Metropolitan Opera and the most recorded American opera star ever. Tonight he appears in concert with the Northwood Orchestra, a professional chamber orchestra composed of outstanding musicians from around the U.S. It was founded in 1979 as the resident orchestra of the Festival of the Lakes, sponsored by the Northwood Institute in Midland, Michigan. 8 p.m., Power Center. Tickets \$10-\$16 at the Power Center Ticket Office. 763-0950, 769-8426.

FILMS

CFT. "West Side Story" (Robert Wise & Jerome Robbins, 1961). Fine film version of the Bernstein-Sondheim Broadway musical loosely based on Shakespeare's "Romeo and Juliet." Mich., 8 p.m.

17 TUESDAY

★ **Performing Arts Films:** Ann Arbor Summer Festival. Baritone Sherrill Milnes, who performed last night with the Northwood Orchestra (see listing), introduces his film, "Homage to Verdi." 4 p.m., Kellogg Auditorium, Fletcher at N. University. Free. 763-0950.

★ **Dog Training and Care Clinic:** Humane Society of Huron Valley. Topics include your dog's personality, feeding, household behavior, house-breaking, crating, grooming, chewing, health care, and basic obedience. Questions welcomed. 7-8:30 p.m., 3100 Cherry Hill Rd. (off Plymouth Rd. west of US-23). Free. 662-5545.

★ **6th International Keyboard Institute:** U-M School of Music. See 8 Sunday. Tonight: U-M music professors Michele Johns, organ, and Marilyn Mason, harpsichord, perform Soler's Six Concertos for Two Keyboards. 8 p.m., Church of Jesus Christ of Latter Day Saints, 1385 Green Rd. Free.

★ **Villella and Company:** Ann Arbor Summer Festival. Edward Villella hosts "American Salute," a dance concert performed by his modern dance company. For information about Villella, see the 15 Sunday listing for his lecture/performance. 8 p.m., Power Center. Tickets \$5-\$12 at the Power Center Ticket Office. 763-0950, 769-8426.

FILMS

No films.

18 WEDNESDAY

★ **Barbecued Fish:** Kitchen Port. Cooking demonstration by Joelle McFarland of Monahan's Seafood Market. Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ **Haydn Festival:** Ann Arbor Chamber Orchestra. See 6 Friday. Today: the Intrada Woodwind Quintet. Noon-1 p.m.

★ **Summer Recital Series:** American Guild of Organists. See 4 Wednesday. Today: First Baptist Church (Ann Arbor) organist Janice Beck performs works by Mendelssohn, Haydn, and J.S. Bach. 12:15-1:15 p.m.

★ **"Dreams, Nightmares, and Related Realities":** School of Metaphysics. Lecture by School of Metaphysics director Mitch Webster. 8 p.m., Ann Arbor Red Cross Center, 2729 Packard Rd. Free. 482-9600.

★ **Ann Arbor Summer Civic Band:** Ann Arbor Recreation Department. See 4 Wednesday. 8 p.m.

★ **6th International Keyboard Institute:** U-M School of Music. See 8 Sunday. Tonight: master's organ recital by U-M graduate student Martin Jean. 8 p.m., Hill Auditorium. Free.

★ **Villella and Company:** Ann Arbor Summer Festival. See 17 Tuesday. 8 p.m.

FILMS

CFT. "Bye, Bye, Brazil" (Carlos Diegues, 1980). Delightfully bawdy comedy-drama about a troupe of entertainers travelling through the jungles and port towns of Brazil. Portuguese, subtitles. Mich., 7:30 p.m. "Dona Flor and Her Two Husbands" (Bruno Barreto, 1978). Extremely sexy socio-erotic fable. Portuguese, subtitles. Mich., 9:30 p.m.

19 THURSDAY

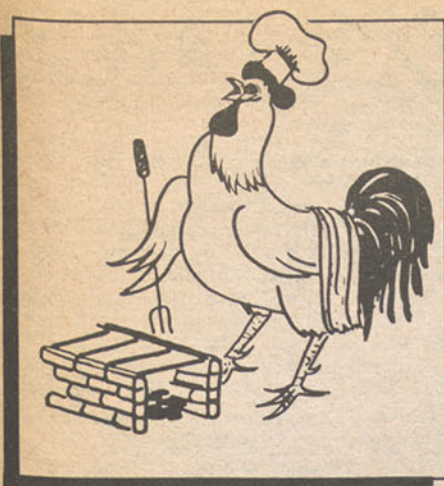
★ **Soap Box:** Ann Arbor Chamber of Commerce. A representative of Catherine McAuley Health Center talks about its hospital and health service facilities and programs. Coffee & donuts. 7:30-9 a.m., Catherine McAuley Health Center. 5301 E. Huron River Drive. Free. Reservations required. 665-4433.

★ **"A Day in the Park":** Turner Geriatric Clinic 7th Annual Picnic. Live music, dancing, non-competitive games, bingo, a spelling bee, and door prizes. Box lunch is free for those age 60 and over; \$2.50 for all others. Last year's picnic drew a crowd of over 400. All invited. 10:30 a.m.-2 p.m., Riverside Park (behind the clinic, which is at 1010 Wall St.). Free admission. Lunches guaranteed only for those who register by July 11. 764-2556.

★ **Summer Music at Mid Day:** Michigan Union Arts Programs. Pianist John Jarrett performs works by Gershwin and other popular musical theater composers. 12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.

★ **Performing Arts Films:** Ann Arbor Summer Festival. Videotape of Arturo Toscanini conducting the NBC Symphony in a performance of Beethoven's Ninth Symphony. 4 p.m., Kellogg Auditorium, Fletcher at N. University. Free. 763-0950.

★ **31st Annual Chicken Broil:** Manchester Optimists Club. More than 12,000 visitors are expected for this year's event. Last year's crowd was held down to less than 10,000 when a tornado touched down just north of Manchester. Dinner includes half a chicken, cole slaw, radishes, potato chips, a dinner roll, and coffee, tea, or pop. Park at Manchester High School and ride a horse and wagon to the athletic field. This year's honored celebrity is WJR's "Fat Bob" Taylor. Musical entertainment by the Ypsilanti Community Band. Takeouts available. Rain or shine. 4 p.m. until everyone is served, Athletic Field, Duncan St., Manchester. Tickets \$4 in advance at Ann Arbor banks and \$4.50 at the gate. 428-8422.



More than 7,000 chickens will be charcoal broiled at the 31st Annual Manchester Chicken Broil, Thurs., July 19.

American Heritage Night: Michigan League Cafeteria. See 5 Thursday. Tonight: food of New York. 5:15-7 p.m.

***Fun Run Races: Ann Arbor Track Club.** See 5 Thursday. Tonight: 50 yard, 1 mile, 400 and 3,000 meter, and 4x200 meter relay races. 7 p.m.

***Summer Storyfest: Ann Arbor Public Library.** See 5 Thursday. Today's storyteller is Michael Geller, the president of the Detroit Puppeteer Guild and a member of the Detroit Story League. 7-7:45 p.m.

Classical Dances of India: Malini's Dances of India Troupe. See 12 Thursday. 7:30 p.m.

"Annie": Chelsea Area Players (Washtenaw Council for the Arts). Also, July 20 and 21. Douglas Forman directs the area debut of this smash hit Broadway musical adaptation of the "Orphan Annie" comic strip. 7:30 p.m., Chelsea High School Auditorium, E. Washington St., Chelsea. Tickets \$6 (Sat. matinee, \$4) at the Michigan Theater, Chelsea Cleaners, and at the door. Group rates available. 475-9169.

***6th International Keyboard Institute: U-M School of Music.** See 8 Sunday. Tonight: recital by organist Carol Teti, accompanied by trumpeter Byron Pearson. 8 p.m., New Alexander Music Bldg., EMU campus, Ypsilanti. Free.



Malini Srirama and her Dances of India Troupe offer live and videotape demonstrations of classical Indian dancing, July 12 and 19.

"These Are Women": Ann Arbor Summer Festival. Also, July 20. Renowned Shakespearean stage actress Claire Bloom stars in her own one-woman dramatic portrayal of Shakespeare's heroines. The show interweaves interpretive narrative with soliloquies and dialogue from the plays. A variously accomplished stage and film actress, Bloom is particularly known for her portrayal of several of Shakespeare's women, including Juliet, Ophelia, Viola, Miranda, and Cordelia. 8 p.m., Mendelssohn Theater. Tickets \$11-\$15 at the Power Center Ticket Office. 763-0950, 769-8426.

"Working": Ann Arbor Civic Theater Main Street Production. See 5 Thursday. 8 p.m.

FILMS

AAFC. "Fellini Satyricon" (Federico Fellini, 1970). Surrealistic adaptation of Petronius's picaresque satire of Nero's Rome. See "Coming Cinema Attractions." AH-A, 7 & 9:30 p.m. CFT. **"Bye, Bye, Brazil"** (Carlos Diegues, 1980). Delightfully bawdy comedy-drama about a troupe of entertainers traveling through the jungles and port towns of Brazil. Portuguese, subtitles. Mich., 7:30 p.m. **"Dona Flor and Her Two Husbands"** (Bruno Barreto, 1978). Extremely sexy socio-erotic fable. Portuguese, subtitles. Mich., 9:30 p.m.

20 FRIDAY

Haydn Festival: Ann Arbor Chamber Orchestra. See 6 Friday. Today: The Ann Arbor Chamber Orchestra String Quartet. Noon-1 p.m.

6th Annual Southeast Michigan Bluegrass Festival. Also, July 21 and 22. Tonight's performers are Dave Evans and the River Band, North Country Grass, Homegrown Grass, the Bluegrass Generation, and Doyle, Lawson, & Quicksilver. Play-ground areas for children; home-cooked food available. "Parking-lot pickers welcome." 4 p.m.-midnight, Maple Hill Park, corner of 7 Mile and Nollar, in Whitmore Lake. Tickets \$20 (\$15 in advance) for 3 days, \$10 for Fri. or Sat., \$8 for Sun. Children 12-16, half price; children 12 and under, free. For advance ticket information, call 449-2055 or 662-0983.

***15th Anniversary of the First Human Lunar Landing—Spaceday Special: AstroFest 137.** The anniversary is this very day. In fact, the first actual contact of Earth life with another world, Neil Armstrong's first step, occurred at 10:56 p.m. EDT, so the anniversary to the very minute occurs within our program tonight. (We'll try to forget how we subsequently threw away that magnificent accomplishment.)

The film "Moonwalk," in its rare full version, begins the program. It is about the first landing, and, in my opinion, it is quite simply the single best space film ever made. It's the only Apollo-11 film (and there are several good ones) that can re-create in me still the emotions I felt at the time. If you want to relive what many consider the most important event in history not just of mankind but of terrestrial life—or if you want to experience it for the first time (a freshman today was three years old in 1969)—I know of no better way.

After intermission comes the first public hearing of a historic tape made by U-M aerospace engineering professor Harm Buning, who was in Mission Control as the landing happened. You'll hear not only the communications from Apollo 11 to Houston but also what was going on in Mission Control itself. Listen, and you'll feel you were there! Please note, though: you have to be here! Unlike most AstroFest programs, no portion of this one may be recorded.—Jim Loudon.

7:30 p.m., air-conditioned Modern Languages Bldg. Auditorium 3. Free. 994-3966.

"Annie": Chelsea Area Players. See 19 Thursday. 7:30 p.m.

"Robin Hood": Ann Arbor Summer Festival. Allen Dwan's silent classic stars Douglas Fairbanks, Wallace Beery, and Enid Bennett. The winner of the 1922 Photoplay Medal of Honor (the forerunner of the Oscar), this swashbuckling extravaganza broke every U.S. box office record when it was first released. It is shown tonight with of the original Victor Schertzinger score performed by world-renowned theater organist Dennis James and the Ann Arbor Chamber Orchestra. Chamber Orchestra director Carl Daehler has conducted the "Robin Hood" score three of the previous four times it has been performed since its revival a few years ago. For more about Daehler, who is said to have become the leading conductor of silent film scores, see the "Update" article in this month's Observer. 8 p.m., Michigan Theater. Tickets \$10 at Power Center Ticket Office. 763-0950, 769-8426.

3rd Baroque Performance Workshop Faculty Concert: Academy of Early Music/U-M School of Music. Even for Ann Arbor audiences spoiled by the abundance of fine local early music performers, this concert should come as a special treat. Tonight's ensemble includes four stars of the local early music scene—flutist and recorder player Michael Lynn, baroque oboist Grant Moore, harpsichordist Edward Parmentier, and Enid Sutherland on violoncello and viola da gamba—along with two out-of-town luminaries, prominent Dutch tenor Harry Geraerts and Indiana University Early Music Institute baroque violinist Stanley Ritchie. The program: Telemann's Paris Quartet; J.S. Bach's aria, "Lasst uns sorgen, lasst uns wachen" and Bach's "Meine Seele ruhm und preist"; and a work by Heinrich Schutz. 8 p.m., Michigan Union Pendleton Room. \$5 (students & seniors, \$3). 662-5158.

"These Are Women": Ann Arbor Summer Festival. See 19 Thursday. 8 p.m.



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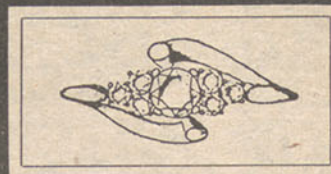
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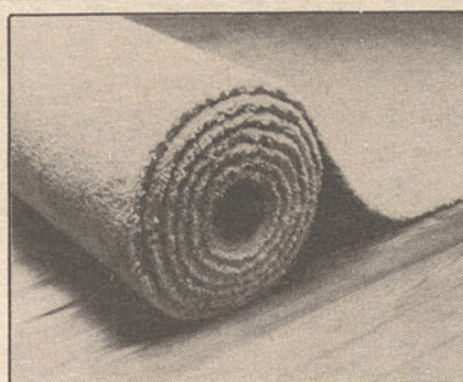


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"Working": Ann Arbor Civic Theater Main Street Production. See 5 Thursday. 8 p.m.

"The Odd Couple": Black Sheep Theater. See 13 Friday. 8:15 p.m.

International Folk Dancing: U-M Folk Dance Club. See 6 Friday. Tonight: Macedonian dances. 8:30 p.m.-midnight.

FILMS

AAFC. "Videodrome" (David Cronenberg, 1983). Dark, disturbing McLuhanesque sci-fi nightmare. MLB 4; 7:30 p.m. **"The Tenant"** (Roman Polanski, 1976). Roman Polanski, Shelley Winters, Melvyn Douglas, Jo Van Fleet. MLB 4; 9:15 p.m. **CG. "You Can't Take It with You"** (Frank Capra, 1938). James Stewart, Jean Arthur, Lionel Barrymore. Lorch, 7:30 p.m. **"The Bitter Tea of General Yen"** (Frank Capra, 1933). Barbara Stanwyck. Lorch, 9:50 p.m. **C2. "All the President's Men"** (Alan J. Pakula, 1976). Robert Redford, Dustin Hoffman, Jason Robards. Adaptation of Woodward & Bernstein's expose of the Watergate cover-up. Nat. Sci., 7 & 9:30 p.m.

21 SATURDAY

★ **Dixboro Festival: Dixboro United Methodist Church.** The festivities commence at 8:15 a.m. with a 2 mile fun run and a 10km (6.2 mile) "Rural Run," with certificates, prizes, and trophies (\$3 in advance, \$4 day-of-race registration, 6:30-8 a.m.). Later (1-9 p.m.): an ice cream social, an arts and crafts fair, assorted carnival games, and tours of the festival grounds in an old-fashioned Belgian wagon pulled by a team of prize-winning Belgian horses. Also, dancers from Livonia's Rosedale School of Dance perform the French "Can-Can" and other dances. Barbecued chicken dinners cooked by church members (\$4.50, children 12 and under, \$2.75) served between 3 and 8 p.m. Proceeds to benefit various Christian humanitarian projects outside the local church. 8:15 a.m. & 1-9 p.m., Dixboro Village Green, Plymouth Rd. (2 miles east of US-23). Free admission. 663-9551.

★ **Orientation: Fourth Avenue People's Food Co-op.** See 11 Wednesday. 8:30-10 a.m.

★ **Strawberry Dessert Crepes: Kitchen Port.** Lenore Mattoff demonstrates how to make strawberry dessert crepes using the Maxim crepe maker. 10-11 a.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ **Instrument Makers Fair: Academy of Early Music.** Instrument builders from around the U.S. show harpsichords, violas da gamba, recorders, and other string and wind instruments. Also, demonstrations of the instruments in the U-M School of Music Recital Hall. Held in conjunction with the Academy of Early Music's Baroque Performance Workshop, July 15-28. 10 a.m.-4 p.m., U-M School of Music Bldg., Baits Drive (off Broadway), North Campus. Free. 663-3107.

★ **6th Annual Southeast Michigan Bluegrass Festival.** See 20 Friday. Today's performers: Dale Evans and the River Band, North Country Grass, the Butler Brothers, Lowell Varney and Riverside Grass, Flatland Grass, and Doyle, Lawson, & Quicksilver. 11 a.m.-midnight.

★ **Regular Meeting: Ann Arbor War Tax Dissidents/World Peace Tax Fund.** Discussion topics include planning for the Street Art Fair, update on the IRS "frivolity penalty," and scheduling of visits with congressional and senatorial candidates. Bring a sack lunch; beverages provided. All invited. Noon-3 p.m., Wesley Foundation Pine Room, 602 E. Huron (at State St.). Free. 663-2655.

★ **"Dark Skies over Michigan": U-M Exhibit Museum Planetarium.** See 1 Sunday. 10:30 a.m., 2 & 3 p.m.

★ **"The Secret Marriage": Ann Arbor Summer Festival.** U-M opera theater students perform Domenico Cimarosa's 18th-century opera about the comic domestic confusion that results from a young couple's secret marriage. Cimarosa is said to be reminiscent of Mozart and Rossini in their more lighthearted moments, and "The Secret Marriage" is regarded as his masterpiece. At its premiere in 1792, Holy Roman Emperor Leopold II had it encoed in its entirety. Stage director Donald Rice, an Attic Theater (Detroit) director who is directing his first opera, sees the style of this work as an extension of commedia dell'arte, and he says his direction will exploit its commedia dell'arte exuberance. Musical director is Zuohang Chen, a U-M conducting graduate student who guest-conducted the University Symphony Orchestra last year. Chen is the first mainland Chinese musician to be sent abroad for advanced orchestral study. 2 & 8 p.m., Power Center. Tickets \$5-\$12 at the Power Center Ticket Office. 763-0950, 769-8426.

★ **"Annie": Chelsea Area Players.** See 19 Thursday. 2 & 8 p.m.

★ **Contra, Quadrille, and Square Dances: Cobblestone Country Dancers.** All dances taught; begin-

ners welcome. Live music. 8 p.m.-midnight, Webster Community Hall, across from Webster Church. (Take Miller Rd. west to Zeeb Rd., take Zeeb north to Joy, take Joy east to Webster Church, and go north onto Webster Church Rd.) \$2.50. 662-9325.

★ **"Tambourines to Glory": Detroit Center for the Performing Arts.** Charles Reid, the Performing Arts Center's artistic director, directs a cast of Detroit-area performers in a production of this exuberant gospel musical written by Langston Hughes, a leading figure in the Harlem Renaissance of the 1920s. An adaptation of the Faust story, the play concerns two women whose street corner church grows into the hugely successful Tambourine Temple. 8 p.m., Michigan Theater. \$7.50-\$8.50 (students & seniors, \$6-\$7). 668-8397.

★ **"Working": Ann Arbor Civic Theater Main Street Production.** See 5 Thursday. 8 p.m.

★ **"The Odd Couple": Black Sheep Theater.** See 13 Friday. 8:15 p.m.

FILMS

★ **AAFC. "The Godfather"** (Francis Ford Coppola, 1972). Marlon Brando, Al Pacino, Robert Duvall, James Caan. MLB 3; 8 p.m. **CG. "Das Boot"** (Wolfgang Petersen, 1982). Harrowing drama about life on a German U-boat during WW II. See "Coming Cinema Attractions." German, subtitles. Lorch, 7 & 9:30 p.m. **C2. "The Man Who Would Be King"** (John Huston, 1975). Sean Connery, Michael Caine, Christopher Plummer. Based on the Rudyard Kipling story. MLB 4; 7:30 & 9:45 p.m.

22 SUNDAY

★ **"For Women Only" 5-Mile Challenge: Ann Arbor Track Club.** 5-mile race for women runners along Huron River Drive. Lots of prizes. The race is held in honor of Karen Hubbard, the only local runner to qualify for this year's Olympic trials. 9 a.m., Depot Town, Ypsilanti. \$6 in advance, \$7 day-of-race. Entry forms available at local sporting goods stores. 769-3888.

★ **Pleasant Lake Tour: Ann Arbor Bicycle Touring Society.** Slow-paced ride for the relaxed rider. Bring a swim suit. 10 a.m. Meet at old Amtrak station, Depot St. Free. 994-3001.



Sheilan Everette and James Cowans star in the Detroit Center for the Performing Arts production of Langston Hughes's gospel musical, "Tambourines to Glory," Sat., July 21.

★ **Wild Teas Walk: Washtenaw County Parks and Recreation Commission Nature Walk.** WCPARC naturalist Matt Heumann leads a walk to gather wild herbal teas. Afterwards, U-M Botanical Gardens edible foods consultant Ellen Weatherbee shows how to process wild teas, and participants get to taste the results. 10 a.m., Park Lyndon southeast parking lot, N. Territorial Rd. (1 mile east of M-52). Free. 994-2575.

6th Annual Southeast Michigan Bluegrass Festival. See 20 Friday. Today's performers are the Butler Brothers, Lowell Varney and Riverside Grass, Larry Sparks, the Goins Brothers, and the Southern Showboys. 10 a.m.-7 p.m.



Zuohang Chen is music director for the Summer Festival production of Cimarosa's lighthearted opera, "The Secret Marriage," July 21-22.

The Ricci Trio: Ann Arbor Summer Festival. Debut performance of this trio. It includes world-renowned violinist Ruggiero Ricci, who joined the U-M music faculty last year; his brother, cellist George Ricci; and his son, pianist Gian Ricci. The program: Schubert's Trio in B flat and Dvorak's Dumky Trio. 11 a.m., Rackham Auditorium. Tickets \$7 at the Power Center Ticket Office. 763-0950, 769-8426.

Cemetery Reading: Genealogical Society of Washtenaw County. All invited to help read each stone at Leland Cemetery so that a plot map and indexed list of who's buried there can be compiled for use by genealogical researchers. Notebooks & pencils provided. Bring a sack lunch or snack, plenty of cold drink, and mosquito repellent. 1 p.m., Leland Cemetery, corner of N. Territorial and Earhart Rd. Free. 971-8909, 397-8038.

"Dark Skies over Michigan": U-M Exhibit Museum Planetarium. See 1 Sunday. 2 & 3 p.m.

"The Secret Marriage": Ann Arbor Summer Festival. See 21 Saturday. 2 & 8 p.m.

Bach Cantata Sing and Potluck: Academy of Early Music (Washtenaw Council for the Arts). All singers welcome to participate in a rehearsal (4-6:30 p.m.) and informal performance (7:45 p.m.) of a J.S. Bach cantata to be announced. Edward Parmentier conducts. Interested string players should call in advance. Baroque pitch (A415) is used. All invited to listen. For the potluck, bring a dish to pass, table service, and beverages. 4-9 p.m., location to be announced. Free. 662-9539.

★ Weekly Meeting: The Jugglers of Ann Arbor. See 1 Sunday. 7-10 p.m.

FILMS

CG. "The 400 Blows" (Francois Truffaut, 1959). Jean-Pierre Léaud. French New Wave masterpiece about an alienated young boy who sinks into a private and fugitive existence. See "Coming Cinema Attractions." French, subtitles. Lorch, 7:30 & 9:30 p.m. CFT. "The Mark of Zorro" (Rouben Mamoulian, 1940). Tyrone Power, Linda Darnell, Basil Rathbone. Mich., 7:50 p.m. "The Adventures of Robin Hood" (Michael Curtiz & William Keighley, 1938). Errol Flynn, Olivia de Havilland, Basil Rathbone. Mich., 9:30 p.m. (The classic 1922 silent "Robin Hood" is being shown at the Michigan Theater with live organ and orchestral accompaniment, July 20. See listing.)

23 MONDAY

Cultural Arts Day Camp: Ann Arbor Recreation Department. See 9 Monday. 9 a.m.-noon.

★ Re-Entry Women Network Lunch: U-M Center for Continuing Education of Women. Drop-in opportunity for adult women students to talk informally with each other and develop networks for common interests. Bring a bag lunch. Noon-1:30 p.m., 350 S. Thayer. Free. 763-1353.

★ "Philosophers vs. Poets": New Dimensions Study Group. Discussion led by U-M philosophy graduate student Herman Schibli. "The egg-heads

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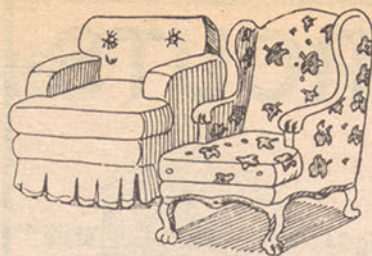
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Filet of sole Duglere
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Alaska Dinner-July 12

Meat and cabbage soup
Alaska Seafood casserole
Roast duck with cranberry catsup
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Baked fresh ham with rhubarb conserve
Trapper's mock venison stew

Hawaiian Dinner-July 26

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and the basket-weavers square off in a free-for-all exchange over whose way is better: the left brain's, the right brain's, or no brains at all." 7:30 p.m., Geddes Lake Townhouses Community Bldg., 3000 Lakehaven Dr. (off Huron Pkwy just south of Glacier). Free. 971-0881.

Michael Lorimer: Ann Arbor Summer Festival. A protégé of Andres Segovia, guitarist Lorimer is one of the world's most exciting young classical musicians. His proficiency on the classical guitar is attested to by the number of works dedicated to him that he has premiered, including Maurice Ohana's Concerto for Guitar and Orchestra, Pevin's Guitar Concerto, Moreno-Torrubia's Dialogues for Guitar and Orchestra, and compositions by two U-M music professors, William Bolcom's Seasons and William Albright's Shadows. Tonight's program includes traditional classics; Baroque guitar music performed on a smaller, compact period instrument; and the American premiere of Mexican composer Ernesto Garcia de Leon's Sonata I. 8 p.m., Rackham Auditorium. Tickets \$3-\$7 at the Power Center Ticket Office. 763-0950, 769-8426.

FILMS

CFT. "The Mark of Zorro" (Rouben Mamoulian, 1940). Tyrone Power, Linda Darnell, Basil Rathbone. Mich., 7:50 p.m. **"The Adventures of Robin Hood"** (Michael Curtiz & William Keighley, 1938). Errol Flynn, Olivia de Havilland, Basil Rathbone. Mich., 9:30 p.m. (The classic 1922 silent "Robin Hood" is being shown at the Michigan Theater with live organ and orchestral accompaniment, July 20. See listing.)

24 TUESDAY

"Freaky Friday": Ann Arbor Public Library. Barbara Harris and Jodie Foster star in this 1977 Disney film comedy about a mother and daughter who magically switch identities for a day. For children ages 5 and older. First come, first served seating. 11 a.m. & 2:30 p.m., Ann Arbor Public Library meeting room, 343 S. Fifth Ave. Free. 994-2345.

Haydn Festival: Ann Arbor Chamber Orchestra. See 6 Friday. Today: the Intrada Woodwind Quintet. Noon-1 p.m.

The Northwood Orchestra and Festival Chorus: Ann Arbor Summer Festival. The inaugural Summer Arts Festival comes to a close with a concert by the Northwood Orchestra, conducted by Don Jaeger. (For information about the orchestra, see 16 Monday listing.) The Festival Chorus is a select group of about 100 singers from the U-M Choral Union. Highlight of the program is the premiere of "Death's Echo," Festival Chorus director Donald Bryant's sprightly setting of a short poem by W.H. Auden. A somewhat sardonic treatment of the traditional "carpe diem" theme, Auden's poem concludes with the contemporary-sounding admonition, "Dance, dance, til you drop." The part of Death's refrain is taken by a double vocal quartet. Also on the program: excerpts from Handel's Water Music, Bizet's Symphony No. 1, Mahler's Symphonic Movement ("Blumine") and Wilderness Suite, and music by Copland with simultaneous multiple screen projection of James Westwater's photographs of American scenes. 8 p.m., Power Center. Tickets \$3-\$7 at the Power Center Ticket Office. 763-0950, 769-8426.

FILMS

No films.

25 WEDNESDAY

Ann Arbor Art Fairs. Today through Saturday. The art fair is once again upon us—four days of crowds and entertainment throughout the central city, not to mention over a thousand artists. The vast number of events—outdoor concerts, plays, films, and so forth—forces us to postpone listing virtually all art fair-related events for inclusion in the *Observer Art Fair Guide*.

This year the *Observer Art Fair Guide* will be mailed to our regular list and distributed at most of the regular *Observer* distribution points, including our increased number of apartments. (See ad on page 61 to see if yours is on the list.) For the first time, bulk copies will be distributed in adjoining communities: in Whitmore Lake at the Community Pharmacy, in Dexter at the Dexter Pharmacy, in Manchester at the A & B Grocery, in Chelsea at Polly's Supermarket, in Ypsilanti at the Gault Village Farmer Jack, and in Saline at J and C Family Foods. Hours: 9 a.m. to 9 p.m., except Saturday when the fairs close at 5 or 6 p.m.

Cookbook/Food Magazine Class: Kitchen Port. Lenore Mattoff demonstrates recipes from a cookbook or food magazine to be announced. Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.



This year the *Observer Art Fair Guide* will be distributed at most of the regular distribution points, including our increased number of apartments. (See ad on page 68 to see if yours is on the list.) For the first time, bulk copies will be distributed in adjoining communities: in Whitmore Lake at the Community Pharmacy, in Dexter at the Dexter Pharmacy, in Manchester at the A & B Grocery, in Milan at the Milan Pharmacy, in Chelsea at Polly's Supermarket, in Ypsilanti at the Gault Village Farmer Jack, and in Saline at J and C Family Foods.

Summer Recital Series: American Guild of Organists. See 4 Wednesday. Today: U-M organ student Robin Dinda performs works by Boehm, Frescobaldi, J.S. Bach, and Dudley Buck. 12:15-12:45 p.m.

Business after Hours: Ann Arbor Chamber of Commerce. Monthly get-together for networking, idea exchange, contacting potential new clients, and socializing. Cash bar. 5-7:30 p.m., Burroughs Farms, 5341 Brighton Rd., Brighton. \$6 (includes hors d'oeuvres and two glasses of wine or beer). Open to Chamber members and guests. For an invitation, call 665-4433.

"Your Needs Are Unique": An Introduction to Biokinesiology. Local holistic health practitioner Gayle Reninger Arlen shows how this art of sensitive muscle testing can be used to discover allergies, energy imbalances, and environmental sensitivities, as well as to determine appropriate nutritional, emotional, and physical programs individually designed to rebuild your health. Demonstrations and discussion. 7-9 p.m., Synergy, 410 W. Washington. Free. Reservations requested. 994-4236.

Orientation: Fourth Avenue People's Food Co-op. See 11 Wednesday. 7-8:30 p.m.

"Auras and Related Human Energies": School of Metaphysics Rap Session. 8 p.m., 95 Oakwood #1 (off Washtenaw just west of the water tower), Ypsilanti. Free. 482-9600.

Gatemouth Brown: Rick's American Cafe. At 58, Brown commands a variety of idioms, including blues, rock, swing, country, and soul, and he incorporates most of these in each of his performances. With his incisive, compelling guitar playing, his frantic fiddling, and his smoky voice, the "high priest of Texas swing" bridges the gaps between all tastes without compromising the bite and force of his music. This is his first local appearance in nearly two years. 9:30 p.m., Rick's American Cafe, 611 Church St. \$5. 996-2747

FILMS

CFT. Three Stooges Shorts. Also, a cartoon. Mich., 7:30 & 9:30 p.m.



The Intrada Woodwind Quintet offers free lunchtime outdoor concerts during the Ann Arbor Chamber Orchestra's Haydn Festival, July 6, 18, and 24.

26 THURSDAY

American Heritage Night: Michigan League. See 5 Thursday. Tonight: food of Hawaii. 5:15-7 p.m.

***Elmo's Art Fair 10km Mixed Doubles Relay: Ann Arbor Track Club.** Both partners of each male-female team run 5,000 meters. Prizes & certificates. Art Fair T-shirts available. 6:30 p.m., U-M Track. Free. 769-3888.

House Concert: Ann Arbor Council for Traditional Music and Dance. Phil Cooper and Margaret Nelson of St. Charles, Illinois, perform ballads and folk instrumentals with a British Isles flavor. 8 p.m., 1420 Brooklyn (east off Packard Rd. just south of Granger). Small donation. 995-8879.

"Brigadoon": Dexter Community Players. Also, July 27-28. Mary Ann Stevenson directs Lerner and Loewe's classic romantic musical about the inhabitants of a mythical Scottish town which materializes for one day every one hundred years. 8 p.m., Copeland School, corner of Dexter-Ann Arbor Rd. & Hudson Rd., Dexter. \$5 (Sat. matinee, \$4.50). 426-4410.

"Working": Ann Arbor Civic Theater Main Street Production. See 5 Thursday. 8 p.m.

Gatmouth Brown: Rick's American Cafe. See 25 Wednesday. 9:30 p.m.

FILMS

CFT. Three Stooges Shorts. Also, a cartoon. Mich., 7:30 & 9:30 p.m.

27 FRIDAY

City Adult Golf Championship: Ann Arbor Parks Department. Also, July 28-29. Open to all golfers. Gift certificates, trophies, and awards. 7 a.m., Leslie Park Golf Course. \$40 greens fee. Reservations required. 668-9011.

Bi-weekly Meeting: Expressions. See 13 Friday. Tonight's topics: "Building a support network" and "Intimacy." 8 p.m.

"American Buffalo": Performance Network (Washtenaw Council for the Arts). Also, July 28-29 & August 2-5, 9-12, & 16-18. David Hunsberger directs David Mamet's award-winning contemporary play about three small-time chislers trying to "get it together" and score a major financial coup by stealing a rare coin. Mamet is well-known for his authentic street talk, and the pungent dialogue of "American Buffalo" is one of his strongest achievements. 8 p.m., Performance Network, 408 W. Washington. \$6 (Fri.-Sat.), \$5 (Thurs. & Sun.). Senior, student, and group discounts available. 663-0681.

"Working": Ann Arbor Civic Theater Main Street Production. See 5 Thursday. 8 p.m.

"Brigadoon": Dexter Community Players. See 26 Thursday. 8 p.m.

"The Odd Couple": Black Sheep Theater. See 13 Friday. 8:15 p.m.

International Folk Dancing: U-M Folk Dance Club. See 6 Friday. Tonight: Turkish dances. 8:30 p.m.-midnight.

The Vixen: U-M Office of Major Events. All-woman rock 'n' roll dance band from California. 9 p.m., Michigan Union Ballroom. Tickets \$6 at the Michigan Union Ticket Office, Schoolkids, Where House Records, Hudson's, and all other Ticket World outlets. 763-2071.

FILMS

No films.

28 SATURDAY

***Chinese Cooking: Kitchen Port.** Ann Arborite Christine Liu demonstrates recipes from all three of her cookbooks. 10-11 a.m., Kitchen Port (Kerrytown). Free. 665-9188.

"Dark Skies over Michigan": U-M Exhibit Museum Planetarium. See 1 Sunday. 10:30 a.m., 2 & 3 p.m.

***"Where's Elmo?": Ann Arbor Recreation Department Strolling Players.** Also, July 29 & 31 (different locations). Paul VanderRoest and Mary Neilson direct a cast of 7th-12th graders in a performance of their original comedy mystery about a series of disappearances that lead the police inspector—and the audience—to suspect different characters. Each performance of the play has a different ending. 11 a.m., Cobblestone Farm, 2781 Packard Rd. Free. 994-2326.

"Brigadoon": Dexter Community Players. See 26 Thursday. 2 & 8 p.m.

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Eisenhower Commerce Center	21			Judy Wood, for Probate Judge	46
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music of a German band. All invited. 4-11 p.m. (no admittance after 10 p.m.), German Park, Pontiac Trail (7 miles north of Ann Arbor; look for the banners & signs marking the entrance). \$2 (under 12, free; ages 12-18, \$2; ages 18-21, \$3). No one under 18 admitted without parent or legal guardian. 769-0048 (weekends).

★ Observers' Night: University Lowbrow Astronomers. A chance to look at the sky through instruments at the Peach Mountain Observatory, including the huge 24-inch telescope. Program canceled if overcast at sunset. *Sunset-1 a.m., Peach Mountain Observatory, N. Territorial Rd. (about 1 mile west of Huron Mills Metropark). Free. 764-3446 (days), 662-4188 (eves).*

★ Baroque Performance Workshop Final Concert: Academy of Early Music. See 20 Friday. Tonight, workshop participants and faculty display Baroque performance techniques studied in an intensive two weeks of master classes, lectures, recitals, and choral and ensemble performances. 8 p.m., U-M Museum of Art, S. State at S. University. Free. 662-5158.

"American Buffalo": Performance Network. See 27 Friday. 8 p.m.

"Working": Ann Arbor Civic Theater Main Street Production. See 5 Thursday. 8 p.m.

"The Odd Couple": Black Sheep Theater. See 13 Friday. 8:15 p.m.

FILMS

CFT. "The Paper Chase" (James Bridges, 1973). Timothy Bottoms, Lindsay Wagner, John Houseman. Mich., 7:30 & 11:20 p.m. **"The Graduate"** (Mike Nichols, 1967). Dustin Hoffman, Anne Bancroft, Katharine Ross. See "Coming Cinema Attractions." Mich., 9:30 p.m.

29 SUNDAY

★ Cemetery Reading: Genealogical Society of Washtenaw County. See 22 Sunday. 1 p.m., St. Patrick Cemetery, 5731 Whitmore Lake Rd. (at Northville Church Rd.), Northville Twp. Free. 971-8909, 397-8038.

★ "Where's Elmo?": Ann Arbor Recreation Department Strolling Players. See 28 Saturday. 2 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest. Free. 994-2326.

"Dark Skies over Michigan": U-M Exhibit Museum Planetarium. See 1 Sunday. 2 & 3 p.m.

Nature Walk: Friends Lake Community. Leisurely walk through the woods and along Long Lake to see what's blooming, bearing, buzzing, or flying about. Also, canoe to the end of the lake to see what's happening there. If you have field guides to plants, birds, and insects, bring them. 2:30-4 p.m., Friends Lake Community cabin, Chelsea. (For directions, see 7 Saturday listing). Free. 475-7976.

Weekly Meeting: The Jugglers of Ann Arbor. See 1 Sunday. 7-10 p.m.

"American Buffalo": Performance Network. See 27 Friday. 8 p.m.

FILMS

CFT. "Cousin, Cousine" (Jean-Charles Tacchella, 1975). Sexy, lighthearted romantic comedy. French, subtitles. Mich., 7:45 p.m. **"The Tall Blond Man with One Black Shoe"** (Yves Robert, 1975). Very funny spy-intrigue spoof. French, subtitles. Mich., 9:30 p.m.

30 MONDAY

★ "New Dimensional Music": New Dimensions Study Group. Bert Lord, music director for a number of suburban Detroit Catholic parishes, and local music hobbyist Tim Wellman lead a discussion of electronically synthesized music and multiple-layer sound recording. Includes a live performance. 7:30 p.m., Geddes Lake Townhouses Community Bldg., 3000 Lakehaven Dr. (off Huron Pkwy. just south of Glacier). Free. 971-0881.

FILMS

CFT. "Cousin, Cousine" (Jean-Charles Tacchella, 1975). Sexy, lighthearted romantic comedy. French, subtitles. Mich., 7:45 p.m. **"The Tall Blond Man with One Black Shoe"** (Yves Robert, 1975). Very funny spy-intrigue spoof. French, subtitles. Mich., 9:30 p.m.

31 TUESDAY

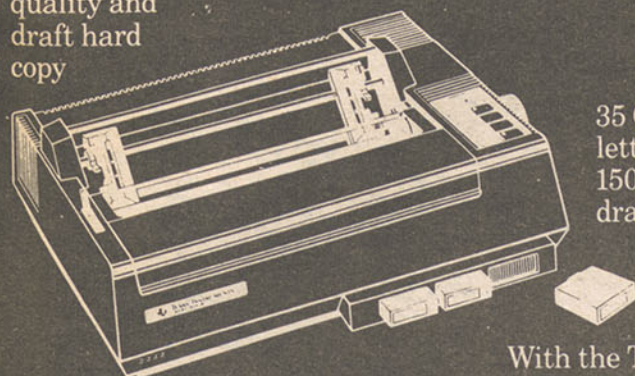
★ "Where's Elmo?": Ann Arbor Recreation Department Strolling Players. See 28 Saturday. 4 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. Free. 994-2326.

FILMS

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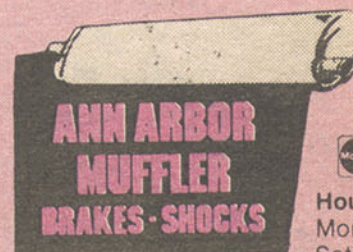
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 - Washtenaw County Central Communications Committee
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- Board of Directors, Washtenaw County Chapter, American Red Cross
 - Steering Committee, Manchester Chamber of Commerce
 - Washtenaw County Criminal Justice Committee
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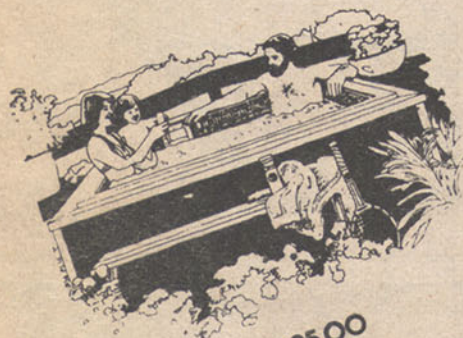
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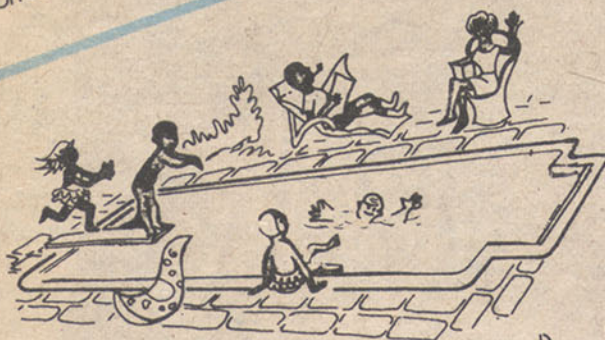
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